DECEMBER 1988 ISSUE 20

Star Wars

and the Power of Myth

Maggie Nowakowska

"I've heard youngsters use some of George Lucas' terms---'the Force' and 'the dark side'... It's a good sound teaching, I would say."

Joseph Campbell, THE POWER OF MYTH

In May and June of 1988, PBS ran a series of six interviews between Bill Moyers and the late Joseph Campbell. Since George Lucas has, time and again, stated that Campbell influenced him greatly in the making of SW, and with the appeal of having been filmed at Skywalker Ranch, the program would be interesting to SW fans even without the actual references to SW that do occur throughout the series.

After all the fannish discussion of SW as a myth, and all the articles and LoCs that have argued for one interpretation or another a la Campbell, watching THE POWER OF MYTH ("POM") interviews is much like reading a LoC, the final word, from Sensei Campbell himself.

Although there is one misattribution for all picky fans to relish, Moyers, as well as Campbell, is well enough versed in STAR WARS. In the introduction to POM, Moyers recalls a time he and Campbell sat down at Skywalker Ranch to watch all three movies. Afterwards, he cites Campbell's explanation of how Lucas "has put the newest and most powerful spin to the classic story of the hero," which is "...what Goethe said in Faust but which Lucas has dressed in modern idiom--the message that technology is not going to save us. Our computers, our tools, our machines are not enough. We have to rely on our intuition, our true being."

Just as in fandom, where people have questioned the supposed conflict between "following one's feelings" and rationality, Moyers also challenged Campbell on the subject, eliciting the explanation that learning to live heroically is not about denying reason, but rather about self-discovery. According to Campbell, "Luke Skywalker was never more rational than when he found within himself the resources of character to meet his destiny."

Also unlike common assumptions, our heroic journey through life is not about self-aggrandizement. "...the ultimate aim of the quest," says Campbell, "must be neither release nor ecstasy for oneself, but the wisdom and the power to serve others."

I almost--no, I did laugh out loud when I reached the part where Moyers and Campbell discuss Han. The echo of so many fannish out-and-out-fights sounds throughout the exchange which begins with a discussion of two ways the hero encounters a questing adventure, either by seeking it, or by falling into it. Either way, Campbell assures us that "...the adventure that the hero is ready for is the one he gets. The adventure is symbolically a manifestation of his character. Even the landscape and the conditions of the environment match his readiness."

Moyers immediately asks about Han, who begins as a mercenary and ends up as a hero. When Campbell acknowledges Han's role as hero, as someone who is willing to take the chance on sacrificing himself for another, Moyers wants to know if a hero can be created out of guilt, implying that Han became a hero simply because he felt guilty over leaving Luke behind.

Campbell lobs back with a paraphrase of the Kenobi observation fans love to hate: "It depends on what system of ideas you want to apply." Then he goes on to explain just how Han also walks the hero's way. "Solo was a very practical guy, at least as he thought of himself, a materialist. But he was a compassionate human being at the same time and didn't know it. The adventure evoked a quality of his character that he didn't know he possessed." Han may have fallen into his heroism, but it is heroism just the same; self-knowledge and self-realization are still the result. Han finds his "bliss" and follows it, which, according to Campbell, is enough.

*

The theme of SW has been argued for a decade, in professional as well as in fannish publications. Moyers quotes St. Paul, saying that seeing SW reminded him of the phrase, "'I wrestle against principalities and powers.' That was two thousand years ago... Here in our modern technological myths we are still wrestling."

Campbell agrees. "Man should not submit to the powers from outside but command them. How to do it is the problem." That problem, Campbell feels, is what myths tackle. He goes on to discuss what he sees as the mythic thrust of STAR WARS. "It shows the state as a machine and asks, 'Is the machine going to crush humanity or serve humanity?' Humanity comes not from the machine but from the heart. What I see in STAR WARS is the same problem that Faust gives us: Mephistopheles, the machine man, can provide us with all the means, and is thus likely to determine the aims of life as well. But, of course, the characteristic of Faust, which makes him eligible to be saved, is that he seeks aims that are not those of the machine.

"Now, when Luke Skywalker unmasks his father, he is taking off the machine role that the father has played. The father was the uniform. That is power, the state role."

It's been a while since SW fandom has actively argued Vader's role in the Saga, although the reality of the Dark Lord's unmasking seems to have bothered fandom a great deal. Campbell, however, is no more concerned with the factual aspects of that revelation than he is with the "reality" of SW politics.

When Moyers observes that SW "...came along at a time when people needed to see in recognizable images the clash of good and evil...to be reminded of idealism, to see a romance based upon selflessness rather than selfishness," Campbell expands his thoughts on SW's presentation of the State and of Vader. "The fact that the evil power is not identified with any specific nation on this earth," he says, "means you've got an abstract power, which represents a principle, not a specific historical situation. The story has to do with an operation of principles, not of this nation against that. The monster masks that are put on people in STAR WARS represent the real monster force in the modern world. When the mask of Darth Vader is removed, you see an unformed man, one who has not developed as a human individual. What you see is a strange and pitiful sort of undifferentiated face."

And the significance of that face is that "Darth Vader has not developed his own humanity. He's a robot. He's a bureaucrat, living not in terms of himself but in terms of an imposed system. This is the threat to our lives that we all face today. Is the system going to flatten you out and deny you your humanity, or are you going to be able to make use of the system to the attainment of human purposes? How do you relate to the system so that you are not compulsively serving it? It doesn't help to try to change it to accord with your system of thought. The momentum of history behind it is too great for anything really significant to evolve from that kind of action. The thing to do is learn to live in your period of history as a human being. That's something else, and it can be done."

By doing what? Moyers asks.

"By holding to your own ideals for yourself and, like Luke Skywalker, rejecting the system's impersonal claims upon yourself," Campbell replies, returning with the question he sees SW asking: "Are you going to be a person of heart and humanity--because that's where the life is, from the heart--or are you going to do whatever seems to be required of you by what might be called 'intentional power'? When Ben Kenobi says, 'May the Force be with you,' he's speaking of the power and energy of life, not of programmed political intentions.

"...the Force moves from within. But the force of the Empire is based on an intention to overcome and master. STAR WARS is not a simple morality play, it has to do with the powers of life as they are either fulfilled or broken and suppressed through the action of man."

*

Another favorite point in SW LoCs is the question of the hero's involvement with his own dark side. Campbell argues that the hero's descent into the dark side is "an example of mythic theme that is practically universal" and that it is necessary for the transformation of the hero, whether the descent is into the belly of a whale or the trash masher on the Death Star [carbon freeze seems another ideal candidate to me].

"Psychologically," Campbell explains, "the whale [trash masher, carbon freeze] represents the power of life locked in the unconscious... You see, the consciousness thinks it's running the shop. But it's a secondary organ of a total human being, and it must not put itself in control. It must submit and serve the humanity of the body. When it does put itself in control, you get a man like Darth Vader in STAR WARS, the man who goes over to the consciously intentional side."

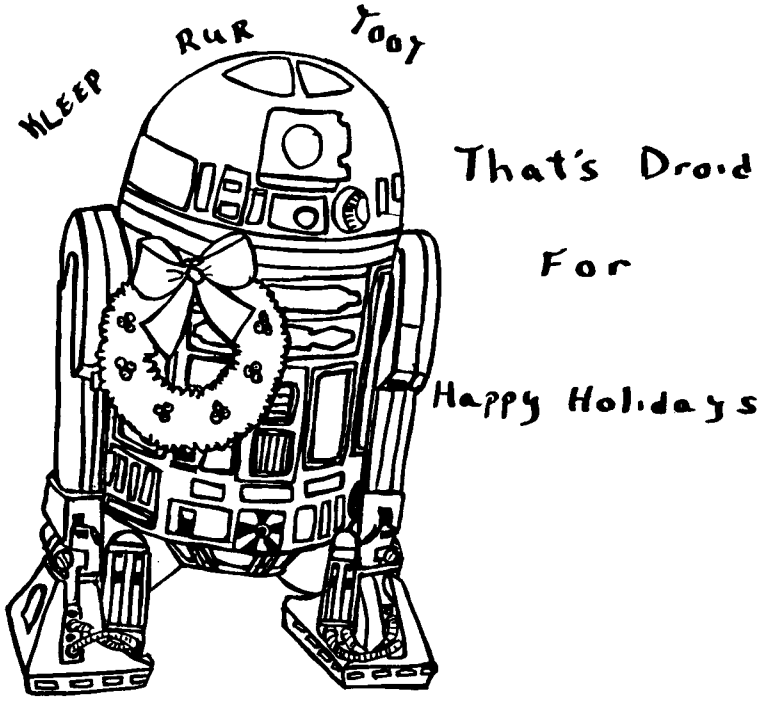
*

There are other references to SW in THE POWER OF MYTH; these quotes are certainly expanded upon. What is apparent throughout the book, whether Campbell is discussing SW or the Holy Grail or the Upanishads, is that he ardently believes each and everyone of us has important lessons to learn from all the world's myths, and that the hero's journey is part of our lives and is our joy (or bliss, Campbell would describe it) to discover and travel.

"But I can hear someone saying," Moyers objects at one point, "'Well, that's all well and good for the imagination of a George Lucas or for the scholarship of a Joseph Campbell, but that isn't what happens in my life.'"

"You bet it is--" Campbell retorts with a smile and a bright look in his eye (on the show, of course, not in the book, although his personality certainly comes through clear enough for it in POM!) "...and if he doesn't recognize it, it may turn him into Darth Vader. If the person insists on a certain program and doesn't listen to the demand of his own heart, he's going to risk a schizophrenic crackup. Such a person has put himself off center."

If you missed the show, borrow a tape of it from a friend. If everyone in your circle missed it, buy the book or find it at the library. Much of what was touched on in the televised interviews is expanded in THE POWER OF MYTH, which is based on all 24 hours worth of interviews conducted by Moyers. If you're tried to read Campbell's other books and have felt daunted, don't worry. With its interview style, THE POWER OF MYTH is an excellent and accessible introduction to Campbell's lifework. (I also recommend that you pick up the handy paperback by Campbell called MYTHS WE LIVE BY, which is topical, contains his essay on the moon landing, and is eminently readable.)



Fan Q's

The 1988 Fan Q Awards was the largest in the history of MediaWest. Following the trend of the Fan Q's, this year's participation level was greater than in previous years, with one international winner (Carolyn Golledge of Australia) and several international nominees on the ballot. The Fan Q Awards recognize outstanding achievement in fanzines and are as follows:

STAR WARS zine:	WOOKIEE COMMODE #4, edited by Mary Urhausen and Samia Martz
SW writer/story:	"Sword of Sorrow/Sword of Hope" by Patricia D'Orazio
STAR TREK ZINE:	SHADOWS (ABODE OF STRIFE #6), edited by Bill Hupe
ST writer/story:	"The Daystrom Project" by Rick Endres
ST artist:	Gayle Feyrer
BLAKE'S 7 zine:	SOUTHERN SEVEN #2, edited by Ann Wortham
B7 writer/story:	"The Road to Hell" by Susan Lovett
B7 artist:	Susan Lovett
MAN FROM UNCLE zine:	THE CIRCLE OF STONES AFFAIR by Tami Mari Allen
MULTIMEDIA zine:	FLIP OF A COIN #10, edited by Paula Truelove and Jenny McAdams
ROBIN OF SHERWOOD zine:	LONGBOW #1, edited by Sue Rutherford and Sandy Williams
ROS writer/story:	"Herne's Children" by Jeanine Hennig
ROS artist (tie):	Jeanine Hennig and Jim Markel
SIMON AND SIMON zine:	BOOKENDS, edited by Catherine Schlein, Martha Crawford and Debi Barbich
S&S writer/story:	"Echoes of Terror, Book II" by Carlotta Vaughan and Regenia Morrocine
STARMAN writer/story:	"A Serious Talk with Dad" by Charles Lietwiler
SM artist:	Sandra L. Smith
GENERAL/MISC. ZINE:	BRITISH TAKEAWAY #2, edited by Kate Nuernberg (THE PROFESSIONALS)
Misc. writer/story:	"A New Meaning" by Carolyn Golledge (WITNESS)
Misc. artist:	Kate Nuernberg (THE PROFESSIONALS)
Misc. poet:	"Creiddlyed" by Jeanine Hennig (ROBIN OF SHERWOOD)
Misc. letterzine (tie):	QUARTERSTAFF, edited by Mary and Janet Schmidt (ROBIN OF SHERWOOD) and BLUE LIGHTS, edited by Christine Menefee (STARMAN)

Congratulations to all the winners! Anything published in the calendar year 1988 will be eligible for awards given at MediaWest*Con 9. Nominations are accepted from January 1, 1989 through April 1, 1989. SASE Cindy Fairbanks, 415 Charity Circle, #114, Lansing, MI 48917 for a copy of the history and rules, as well as a nominating ballot. She'll also welcome offers, ideas, and suggestions on how to most widely publicize the Fan Q Awards throughout the year.

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Deadline for #21 -- February 1, 1989

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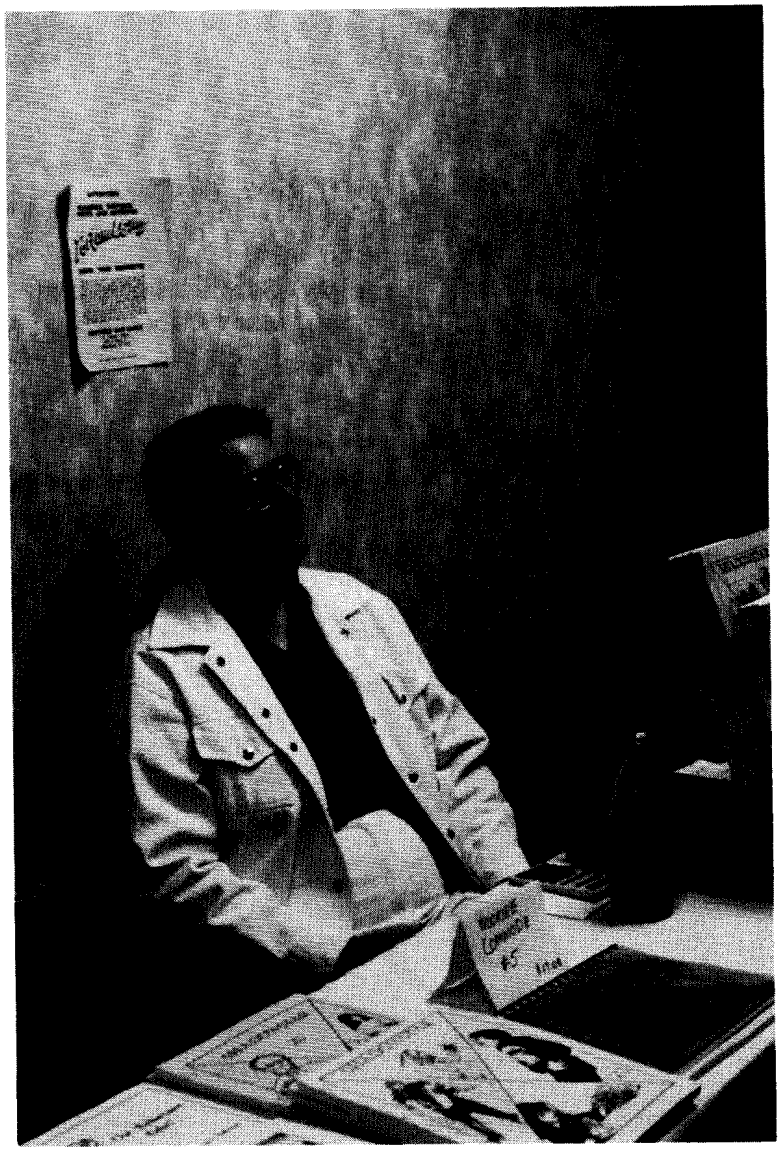


MORE FACES FROM
MEDIAWEST*CON 1988

Photos by Catherine Churko

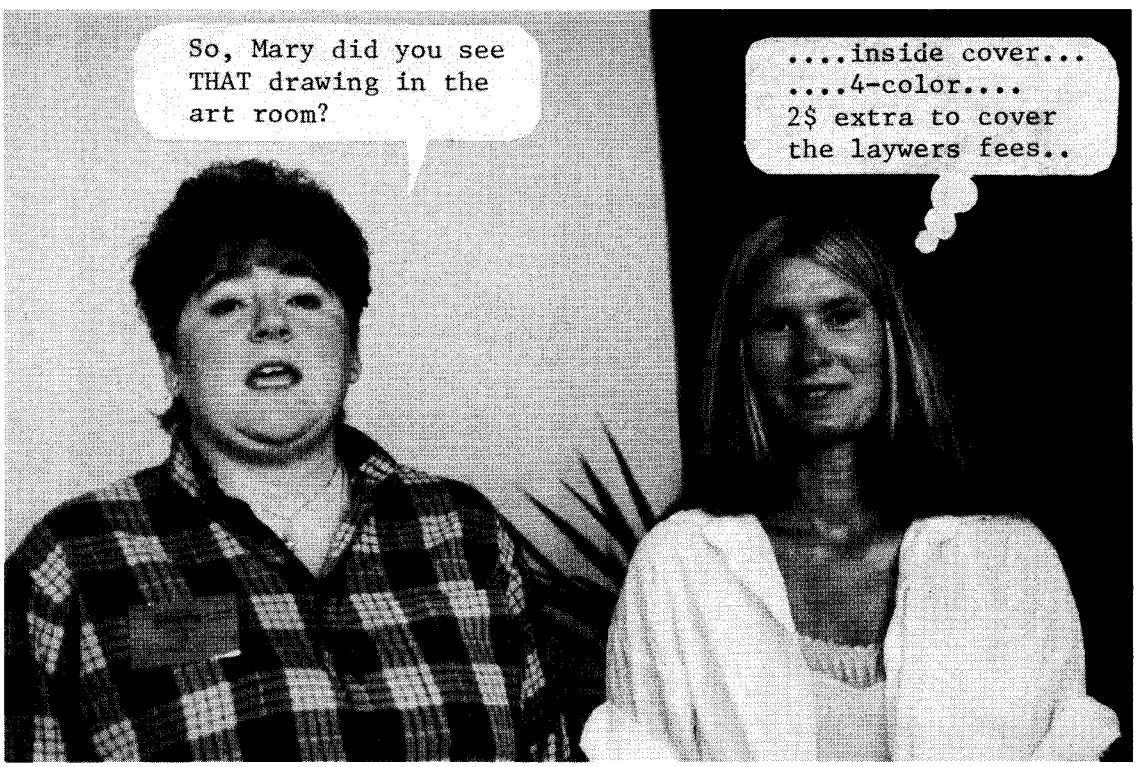
(left) Mary Jean Holmes

(below) Patricia D'Orazio,
Sandi Jones and Marti Schuller

(left) Rebecca Carey

(below) Samia Marta and Mary Urhausen

(captions by Catherine Churko)



(right) Melea Fisher

(below) Carolyn Golledge and Wanda Lybarger

Ed's Desk

Welcome to the 20th issue of SOUTHERN ENCLAVE! It is rather mind-boggling to think that the little letterzine I started in 1984 to take up where JUNDLAND WASTES was leaving off should still be going strong! We've seen a lot of fans and issues and information pass through these pages. We've seen friendships burgeon outside of SE's pages; we've, unfortunately, seen a few friendships die because of hot topics that generated vehement opinions among some, but for the most part people have been amiable and open-minded and the discussions have been entertaining and informative. We've seen "old-timers" drift off to other fandoms or just plain gafiate, but there always seems to be new fans out there just waiting to jump on the bandwagon and thrilled to discover that they aren't the Last Living SW Fan in the World. Welcome all!

This issue we have a wonderful article from the amazing Maggie Nowakowska, who regularly competes with Bev Clark for the prize for Most Scholarly LoC in SE. And Catherine Churko has supplied us with a number of photos from this year's MediaWest. Thanks, Maggie and Catherine! Thanks, too, to all the people who send in clippings from around the country that keep us all informed on the careers and goings-on of those folks who brought us SW. It's gratifying to see them continuing with their successes.

A few words about various things, in no particular order...

Many times in the past I have received requests for information with the SASEs enclosed bearing meter marks, rather than stamps. Please be aware, folks, that the Post Office will not accept metered mail for return postage. Metered mail may ONLY be used on the day and in the city posted on the meter reading! So, I still have to put a stamp on it in order to return it to you!

Janet Madden writes with the news that Mark and Marilou Hamill are the proud parents of a baby daughter, born July 27, 1988. They named her Chelsea Elizabeth. Congratulations to the Hamill family!

To do a total 180 here (and now for something completly different), I have just finished reading a book that blew me totally through the wall -- COMMUNION by Whitley Strieber. I couldn't put it down, even though it scared the holy bejabbers out of me! My hair is still standing straight up and in the process of turning white! If anyone out there hasn't read it, run don't walk to the nearest bookstore and grab it now! But only, that is, if you don't mind having incidents in your past that you had totally forgotten come leaping back at you with terrifying new significance! This book will cause you to reexamine those recurring nightmares you had as a child, to reevaluate that funny feeling of being watched that you still get now and again, to try to remember if there are any strange little gaps in your memory that can't be filled in. DON'T read it alone at night! But read it! You will believe that THEY are here!

And if you're interested in that subject, I will also recommend INTRUDERS by Budd Hopkins, which explores the theme even more. I have really become fascinated by this whole thing and am going to throw out an open question, just for my own curiosity: What's the strangest thing that ever happened to you? Do you have an odd UFO tale to relate? If you don't want to put it down in a LoC, please write me privately. I am genuine enthralled by this whole subject.

...and something not very pleasant that I feel should be addressed:

For over two years, Lynda Vandiver and Joyce Devine had xerox rights on A TREMOR IN THE FORCE #1 and #2 under the name "De-Van Press". I supplied them with professionally produced xerox masters in order that they would have clean copies to work from. The reprint rights were under informal agreement that the price charged was to include xerox costs, a percentage for Lynda and Joyce, and a percentage coming back to me. In all that time, I only received one check from them. I never knew what price they were charging for the reprints or how many were sold, and that is my fault for not taking care of my business matters with more diligence.

In June, while reading through the ads in the back of SOUTHERN LIGHTS #4, I was startled to come across a full-page announcement from De-Van Press that they had decided to stop offering xerox reprints and that the xerox masters of all the zines they had were FOR SALE! As I had never authorized such a sale of my xerox masters, I immediately fired off a letter to Lynda informing her of such and demanding that she cease and desist such sale and return the TREMOR masters to me.

I received a quick letter back from her in which she said that she and Joyce had decided not to sell the xerox masters after all, but she did not return the masters as I had requested.

All told, it took an exchange of correspondence between us and the threat of "action" from me, before the masters were finally returned in October. I have dropped her ads from SOUTHERN ENCLAVE and informed her that I will no longer run any ads for any of her zines. While I am not accusing Lynda Vandiver of zine piracy, something that is rampant throughout fandom at the moment, I feel compelled to warn readers of this so-called "zine sale". Be aware that NO ONE is authorized to offer xerox reprints of any of my zines except myself. If you come across anyone doing so, please inform me so that I might take action. Thanks!

Okay, onward to other things...

I apologize to all of you out there who are less than thrilled by this teeny-tiny type. I'm not thrilled with it either, but at present it's about the best I can do. My PC at home still lies

moribund, although I've got it working on a congenital idiot level. Finances this year have prevented my buying a new PC, as I had hoped to do. So, it's still quicker and easier to type and edit on my PC at work. I've got a nice Hewlett-Packard LaserJet II printer here, but unfortunately only two fonts to print with--regular Courier 10 and this itsy-bitsy type. Courier, though more readable, would turn SE into a full-sized zine and would be prohibitively expensive to reproduce and mail. I do try to keep the cost down to a reasonable level, so I hope you'll bear with me until such time as I am able to come up with a more readable typeface.

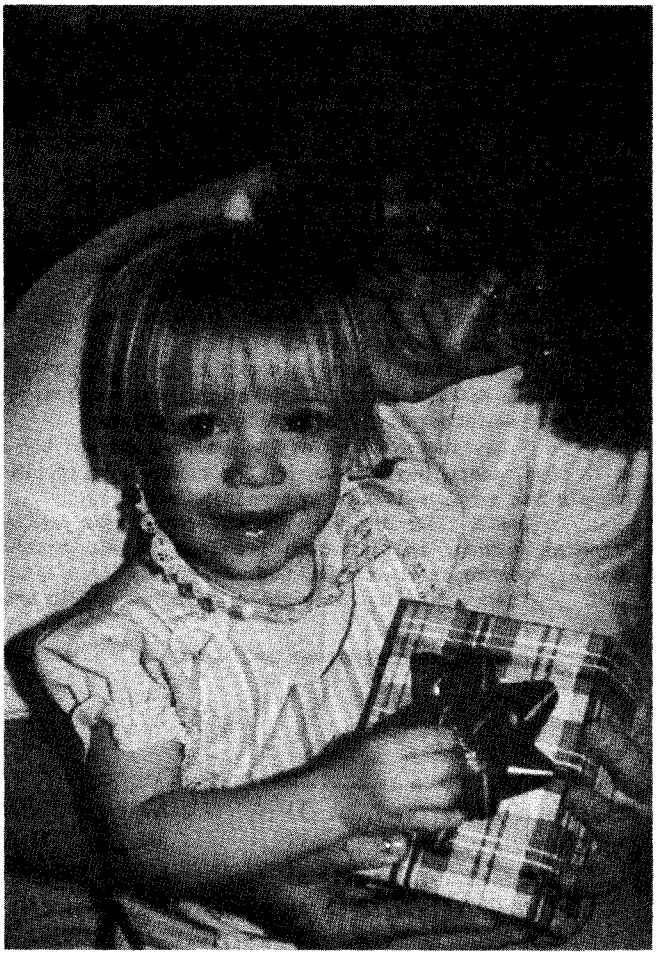
Katy is now 19 months old and growing like a weed (23 lbs. and 32" in height). Here are some photos to show you what a big girl she's turning into. She "talks" constantly and we are starting to decypher a number of words in the midst of the gibberish.

On November 16, she had surgery performed to remove her adenoids and to have pediatric eustacion tubes put into her ears. She has had fluid behind her eardrums for a number of months now and it was beginning to cause hearing loss in both ears. She came through the surgery just fine and is twice as energetic and happy as she ever was before. A post-surgery visit on December 5 showed that her ears are now clear and healthy.

I want to thank everyone out there who has expressed friendship and support over the years. I truly appreciate all of you and continually look forward to your letters and comments in each issue. I am constantly amazed at the amount of thought that goes into the LoCs and at the love and joy that flows through SW fandom. The Force is truly with us all.

My best wishes to you all for a happy holiday season, no matter which ones you celebrate. Peace and joy to you all in the coming year.

(above) 15 months old, July 1988



(right) Cheree and Katy, 20 months old, Christmas, 1988

A Personal Statement

((EDITOR'S NOTE: This is in rebuttal to the personal comment published in SE#19 by Sandra Durham. As stated then, I do not know either of these ladies nor have any interest in participating in their quarrel. No further correspondence will be published from either on this matter.))

Kris Clark
2533 W. McKinley Sp. #101
Fresno, CA 93728

I am writing this to object to the ridiculous letter from Sandra Durham.

In 1987 I incurred a GREAT deal of trouble with Miss Durham when I wanted to join the Star Wars Fan Alliance.

The letter Miss Durham wrote made me laugh. It was full of lies. All it was was an attempt on her part to make excuses and cover up her badly managed club, badly written newsletter and badly handled business transactions.

Apparently, Miss Durham thinks I no longer have any proof to verify what I say. That just goes to show how intelligent she is.

I am enclosing copies of correspondence I received from Miss Durham and copies of parts of her badly written newsletter "Alliance Comlink". The publishers of SOUTHERN ENCLAVE have my heart-felt permission to read and print this evidence if they wish.

Here is a brief summary of events:

(1) In July of 1987, I sent Miss Durham a check for a subscription to the Star Wars Fan Alliance and for the club affiliation package.

The check I sent, for a total of $15.00, was written in care of the club. To myself and other people I spoke to (I will not give out their names because that is privileged information) the subscription instructions were confusing.

(2) I lodged a complaint with Miss Durham because it took her a month and a half to return my check. She gave no concrete excuse for this. She said it was none of my business. Her delay caused problems with my checkbook. I had no problem with writing another check, but taking a month and a half to return the original without a suitable explanation was 100% wrong on Miss Durham's part.

(3) As I already mentioned I ordered the club affiliation package in my check, following the instructions I have enclosed. In Miss Durham's letter of 9-21-87, she talks about needing a club name for a certificate. As anyone who knows how to read English can read, NO WHERE in the instructions does it mention needing a club name. I repeat, NO WHERE!!!

(4) In her letter of 9-21-87, she told me I was the only person who wrote a check incorrectly. And yet, in her letter of 11-22-87, she says "a small number of checks." There is a big difference in it being something I alone did and "a small number."

As you can see, the letter printed from Miss Durham was her lame attempt to change the subject of my complaints and excuse herself.

I am not and never claimed to be a person who writes perfect letters. Besides, the content of my letters was not the issue. I had complaints concerning Miss Durham's handling of the club, my check, her badly written newsletter and the conflicting replies.

I may suggest to Miss Durham that she get her act together. If she chooses to treat people this way, with lies, confusing information and mishandling of other people's money, she should expect honest, intelligent people not to take it and do something about it.

Besides sending this information to the publishers of SOUTHERN ENCLAVE, I am sending a copy directly to Miss Durham, another club I belong to who received complaints about Miss Durham's club and a second correspondence to Lucasfilm, Ltd.

There is no way to deny what you do or did when someone has the evidence to prove it!!!

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CONSUMER COMMENTS

EQUAL SPACE WILL BE OFFERED FOR REPLY

From:

Ming Wathne
437 Via Roma
Santa Barbara, CA 93110

To Lynette Lichenstein and others regarding Bev Lorenstein and PERFECT FUSION

Save your money and send a complaint to the Post Office. The lady (the reference is used only in politeness) will not answer. I sent a SASE in a CERTIFIED, RETURN RECEIPT REQUESTED envelope. It was signed for, therefore received, so the excuse that the letter was not received cannot be used. The person simply ignored my request and this was the third communication I had sent to her, and my SASE too--not a nice situation.

The last address I have on this person is 432 Fanshawe St. #9, Philadelphia, PA 19111. All copies of my letters and other materials are now in the hands of the post office, and I suggest any others who have had the same response DO THE SAME. If this is not a rip-off, the person has some tall explaining to do. If it is, I want restitution and I will do everything I can to get it. This type of behavior can be deadly to fandom. We do not need it and should do everything we can to stop it.

This is a communication I hated to write, but the facts are not nice and I think something should be done about it. By the way, this is long-standing. My check to this person is dated 1985, so I have really been very patient.

Does anyone out there know if there was ever a second issue of FANTASY FLIGHT? Or more to the point, if the 2nd and 3rd parts of Lisabeth Thomas' story "To Choose Your Own Path" was ever printed, and, if so, where, or failing that, does anyone have the lady's address? This story is a great example of why I hate continued stories. A simply beautiful start and then... Would be grateful for any help in this matter. The only info I have is that the lady was a "struggling" court reporter in the San Francisco Bay area around 1981. Thanks in advance.

New, Improved Indy

"It's been a rough week."

Harrison Ford *was* looking the worse for wear—a bloody scar on his left temple, bruised and raw knuckles, dust-covered tattered clothes. And, of course, that wretched hat. He was outside Set 6 at Elstree Studios, where the $28-million "Indiana Jones and the Last Crusade" is in production, with Steven Spielberg again directing.

Ford tells us that this "Indy" has "a new dimension" thanks to Sean Connery, who's along as "dad" Henry Jones. Like son, he's a professor of archeology. With a battered hat!

"[Indy] is no longer a cardboard cut-out cavalier, but a real three-dimensional guy," Ford insists. "He has an important relationship with his father, and this gives him a background, a past, as well as a future."

Spielberg's up to his old tricks: There'll be another scene-stealing fight/chase, atop a runaway tank ("one of the hairiest stunts I've ever been involved in," said Ford) . . . a massive set piece—a temple of gold and silver—which will explode in the finale . . . and a big battle in which Ford, Connery and Denholm Elliott—who returns from Indy I—square off against armies of Nazis and Turks.

—From William Hall in London

Indiana Jones meets preservationists

DENVER (AP) — Indiana Jones has survived a close scrape with an archaeologist who objected to filming his next adventure inside the Mesa Verde cliff dwellings.

The regional office of the National Park Service has decided the filming would have no adverse impact on the spectacular, 700-year-old mud-and-sandstone cliff city in southwestern Colorado, regional director Lorraine Mintzmyer said Wednesday.

That reversed the finding of the park's archaeologist, Jack Smith.

The ruling was sent to Colorado state historic preservation officer Barbara Sudler, who has no power to veto the permit. However, her objections could stall the filming pending a review by the President's Council on Historic Preservation.

The Park Service's action was protested by Terri Martin, Rocky Mountain regional director of the National Parks and Conservation Association.

Madison, WI Capital Times Aug. 19, 1988

In Memoriam

Clifford D. Simak 1904–1988

Clifford D. Simak, whose career as a science fiction writer spanned six decades, died on April 25th, 1988. He had suffered from leukemia and emphysema for several years.

A young Simak published "The World of the Red Sun," in the December 1931 *Wonder Stories*. Isaac Asimov, then an 11-year-old fan, recalls it as one of his favorite stories; but after a few more efforts Simak dropped out of the field until 1938. Then, perhaps inspired by John W. Campbell's editorial policy at *Astounding*, he returned with new vigor—notably in his serialized "super-science" novel *The Cosmic Engineers*. But his work eventually showed a more thoughtful strain, particularly during the '40s in the series of stories eventually collected under the title *City*.

Simak's first love was journalism, and he worked for 36 years as news editor and science columnist for the Minneapolis *Star* until his retirement at age 72. Simak's fellow SFWA members recognized him as a Grand Master in 1976, while his 1980 short story, "Grotto of the Dancing Deer" won both the Hugo and Nebula. He also won Best Novel Hugos for *The Big Front Yard* in 1959, *Way Station* (also known as *Here Gather the Stars*) in 1963, and the International Fantasy Award for *City* in 1953.

Simak's friends spoke of him as a quiet, modest man, and his writing rarely strains for the spectacular effect. His simple, uncluttered style could be taken as a model by young writers. Most importantly, he was clearly a man who liked people—even the aliens in his stories often show a "human" side. Fortunately for all of us who love SF, he had a long time and ample opportunity to display the special nature of his talent.x

Robert A. Heinlein 1907-1988

Robert A. Heinlein, perhaps the single most influential writer in modern SF, died in his sleep on Sunday, May 8, 1988. His remains were cremated and the ashes scattered at sea from the deck of a naval vessel, with full military honors.

The factual details of Heinlein's life and career are available in many standard reference books, but his impact on the field he entered in 1939, almost on a whim, is beyond easy summary. His early stories established new standards of fictional technique and logical extrapolation for his rivals to emulate. His success in "slick" magazines and hardcover books showed them the way to new prosperity. His choice as SFWA's first Grand Master, in 1974, surprised nobody; no other candidate was even considered.

A few days after Heinlein's death, Chris Mohney, of Birmingham, AL, sent us a poem written in his memory. Let it stand for the feelings of the millions of readers across the world to whom the loss of Heinlein was a personal loss.

And In His Hand: In Memory of Robert A. Heinlein

There he stood; storyteller,
talespinner, timeweaver,
In his eyes were bright and glorious
dawns, and joyful tears of
tomorrow,
In his arms was humanity, sheltered
and nurtured, gently prodded
to grow,
At his feet was a cradle, laden with
dreams and promises,
And in his hand... and in his hand...
And in his hand... was a star...x

Grim Grams

"Willow's" ticket sales—$43 million at latest report—have to be considered disappointing considering the $35 million mega-budget and all the promo. But Lucasfilm has been buoying the spirits of the 30-plus licensee companies who paid dearly to churn out "Willow" merchandise with optimistic "Willowgrams" that we came across. Bulletin 20 espoused cheery thoughts like. . . .

□ "Strong word-of-mouth on 'Willow' will keep it playing steady against the intense competition now out there."

□ "We expect to do strong matinee business and to continue getting a piece of the market share for the rest of the summer."

□ While acknowledging that "Willow" is having problems in certain markets—notably the South and the Midwest—the Willowgram notes, "The South is *always* a difficult market to crack and we are trying to figure out the problem in the Midwest."

The Willowgram hails the current onslaught of 16 million boxes of Quaker Oats' Cap 'n Crunch cereal—carrying "Willow" plugs—mentioning that Quaker Oats will hype the tie-in with TV spots July 16-Aug. 16.

□

Meanwhile, "Willow" toys haven't been boffo, according to toy industry analyst Gary Jacobson of Kidder, Peabody & Co., who told us, "You want it in a word?" He emitted a raspberry!

Jacobson said that Tonka Toys—which has the master license for "Willow" toys—is expected to have sales "at the best, in the high single digits—maybe $7 to $8 million. Which is nothing to write home about. . . ."

Another toy industry rep said that "Who Framed Roger Rabbit"—with lotsa buzz and big box office—is "dominating the [merchandise] market."

—*From Pat H. Broeske*

Ford as Indiana Jones

Even the legendary archeologist **Indiana Jones** gets a little professional flack once in a while. So when **George Lucas, Steven Spielberg, Harrison Ford** and company wanted to film some scenes of the latest Jones serial at Colorado's famous (and fragile) Mesa Verde cliff dwellings, park archeologist **Jack Smith** nixed the idea. Initially, that is. But Lucasfilm spokesman Don Levy said Wednesday that the regional office of the National Park Service—which employs Smith—has decided the filming would have no adverse impact on the ruins and can continue. The Park Service's action was protested by Terri Martin, Rocky Mountain regional director of the National Parks and Conservation Assn., who said: "We didn't set aside our great national park to be used as Hollywood stage sets."

Speaking of Lucasfilm, another shot has been fired in the **long-running land war** between the movie studio and Marin County officials and developers. At issue are Lucasfilm's plans to build a huge production complex near San Rafael. Local resistance to the idea has been stiff for months, and may get stiffer now that it's been announced that the complex will actually be 60% larger than originally estimated: 550,000 square feet for the 12-building complex of sound stages, studios, offices and an underground garage, rather than the original 350,000 square feet. Marin County Supervisor Robert Roumiguiere said Wednesday the larger figure was "unbelievable."

And finally, it should be mentioned that **Martians are going to land** Saturday at Lucasfilm's present Marin County digs, **Skywalker Ranch**. But don't fret. Instead of being under siege, the ranch will be the site of the ultimate radio remake—a rewritten reprise of Orson Welles' legendary 1938 broadcast of "War of the Worlds." Lucas associate Randy Tom is producing, with Jason Robards in Welles' Prof. Pearson role. The new invasion will air Halloween night—as a 50-year tribute to the invasion spoof that scared the wits out of a large part of the country.

Doublespeak awards don't mince words

Associated Press

ST. LOUIS — From a plane crash described as an "uncontrolled contact with the ground" to a patient's death called a "diagnostic misadventure of a high magnitude," the nation's English teachers have recognized the year's worst "doublespeak."

"We're corrupting what language is supposed to do, and that's communicate," said William Lutz, who headed the public doublespeak committee of the National Council of Teachers of English.

First prize in the 1988 Doublespeak awards went to U.S. military officials for their explanations of the July 3 downing of an Iranian airliner by the USS Vincennes in the Persian Gulf.

Lutz said that both official reports and a news conference on the incident were filled with "the doublespeak of omission, distortion, contradiction and misdirection."

The report censored essential information and did not contain "something as basic and important as a map showing the course, over time, of the Vincennes, its sister ships, the Iranian airliner and the gunboats."

Even so, Secretary of Defense Frank Carlucci told the public, "We chose not to withhold anything," said Lutz.

An anonymous Reagan administration official captured second place for denying that the administration had covered up Honduran military officials' involvement in drug crimes.

The spokesman said: "It wasn't that there was a cover-up. It's just that people knew certain questions shouldn't be asked."

Third place went to Sen. Orrin Hatch, R-Utah, for his statement that "capital punishment is our society's recognition of the sanctity of human life."

The 5,000 workers at a Chrysler AMC plant may have thought a new "career alternative enhancement program" had an enticing ring to it — until they found out their plant was closing and they were out of jobs.

Though it was nearly impossible for him to pick a favorite doublespeak, Lutz said, a stockbroker's description of the October 1987 crash as a "fourth-quarter equity retreat" deserved recognition for "sheer chutzpah."

He also mentioned the U.S. Department of Agriculture's description of cows, pigs and chickens as "grain-consuming animal units."

In Philadelphia, doctors at a hospital later closed for gross mismanagement described one patient's death as a "diagnostic misadventure of a high magnitude."

RETURN OF THE JEDI ☆☆☆

1983, USA

Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, Peter Mayhew, Sebastian Shaw, Ian McDiarmid, Frank Oz, and various Ewoks. Directed by Richard Marquand. 132 min.

After the empire struck back, you demanded more, and got it. More effects, more monsters, more action—more of the original elements that make the *Star Wars* trilogy so popular. Chapter Three picks up with Hans Solo imprisoned on Carbonite, and his friends involved in a desperate rescue attempt. From the Jabba hut to the moons of Endor, Richard Marquand's self-effacing direction allows the actors and the aliens to shine in their simple but satisfying way. All the mysteries created in the first two films—what's between Hans and Leia or what's betwen Leia and Luke, and just what is the relationship between Luke and this Darth Vader?—find their obvious answers as the crosscutting three-way battle climax grinds the entire saga to a rightful and blessed end.

Follow your bliss

The search for spirituality with Joseph Campbell

THE POWER OF MYTH
By Joseph Campbell with Bill Moyers, edited by Betty Sue Flowers (Doubleday, $19.95 paperback)

By Lyman Grant

In the vegetarian restaurants in Austin where I have been reading this book, I have been astonished by the number of thin, healthy waitpersons who have nodded at the book and said something simple like, "That's a great book," or, "Campbell's fantastic, isn't he?'

"Yes, yes," I have to reply. Then I go back to my tofu spread sandwich, and the waitperson mellows his or her way back to the kitchen for a refill of my carrot juice.

At first these exchanges struck me as rather odd. After all, this book is a transcript of a lengthy conversation between the late Joseph Campbell and journalist Bill Moyers, not your typical best seller, especially in its format as a gorgeous but expensive paperback book. Neither Campbell nor Moyers seem to be your usual guide to the New Age; nor is Campbell your typical media intellectual. Although this book is related to the PBS series featuring Campbell and Moyers, Joseph Campbell is no Carl Sagan or Red Duke. Before his death last October, Joseph Campbell was a professor for 40 years of comparative mythology at Sarah Lawrence College, the kind of man who loves Sanskrit and *Finnegan's Wake*.

One thing I've realized, however, is that although I was ignorant of Campbell's work thousands of people had been "turned on" to his writings for decades. And more importantly, I realized that there are countless thousands, like me, who though ignorant of Campbell's work, have been struggling with the same questions about Man and Woman, God and Nature and all our places in this world. We've become disappointed with the usual alternatives: Christianity (whether reserved and respectful or loud and hateful), proud atheism and even cool intellectual agnosticism. We've been asking the questions that Joseph Campbell has been answering through his studies of mythology:

Bill Moyers

Joseph Campbell

Where is God? and How does one live an authentic life in an inauthentic time?

I find it impossible to explain in a short space exactly why I feel as I do about Campbell and his ideas. It is not just the range of Campbell's knowledge and how in a matter of six pages in this text he will discuss *Proverbs*, the Greek myth of Leda and the Swan, the *Upanishads*, the Virgin Mary, Isis and Apuleius' *The Golden Ass*. And it is not only the breadth of topics discussed — the nature of the hero, the recurring images of virgin birth, resistance to temptation, death and resurrection, the importance of metaphor, the location of heaven, and so on. (In other words, the subject of this book is no less than the history of mankind's spiritual life.) Nor is it his ability to connect two seemingly unrelated ideas, as he does when he discusses the rise of the European idea of individualism and its connection to the troubadours and their concept of amor.

I think, however, I am most enthralled with the character of Joseph Campbell, the man. As with all great teachers, it is Joseph Campbell's being, his self, that magnetizes him for us. While so many professors make us agree with Ambrose Bierce that erudition is merely "dust shaken out of a book into an empty skull," in reading this book one feels the same exhilaration that one feels in reading Walt Whitman. Here is a man who has digested the world, found that God lives in him and in all of us, and looks upon the world with a profound compassion. In reading these conversations, one feels that Campbell legitimizes knowledge, spirituality and mankind. One ceases to believe that God is dead and that mankind was God's greatest blunder. What is more, it is presented in an honest, face-to-face, eye-to-eye, humor-filled conversation. Campbell's oft-repeated advice is to "follow your bliss," advice that he has obviously followed himself.

Although Joseph Campbell is the center of the book, something should be said of Bill Moyers, for this book is a triumph for him also.

At one point Moyers and Campbell discuss the journalist's role of being the person who educates himself in public. And to a certain extent this is true: On many occasions Moyers asks real questions, not just the usual rehearsed lead-ins. At one point Moyers even argues, "Not true — not true," missing Campbell's distinction between "Life and a life." Campbell believes that Life has no purpose other than to perpetuate itself, while an individual life has a purpose. But one must also admire Moyers for the breadth of his character, his compassion, his pursuit of joy and understanding that led him through one of the most fascinating conversations the public has had a chance to eavesdrop on.

Lyman Grant is writer and editor who teaches in the Austin Community College system.

QUIET ON THE SET: When 5-year-old **Dawn Downing** filmed *Willow* in England last summer (she played Mims), she was charmed by producer **George Lucas,** and vice versa. She was seated on his lap one day, serenading him with the song "Somewhere Out There" from *An American Tail,* when Lucas' girlfriend chimed in. "*My* song!" said Dawn, nudging Lucas so he would make his girlfriend stop. **Linda Ronstadt** sweetly obliged.

HOME TECH

Can 'Willow' Join the Christmas Video Race?

By TERRY ATKINSON

Where there's a "Willow" there's a way to break into the Christmas video race for big bucks, RCA/Columbia seems to think.

The company is trying to make it at least a *three*-video race for this season's rental trade with the summer hit "Willow." The adventure-fantasy, produced by George Lucas and directed by Ron Howard, will reach video stores Nov. 22.

Just how does RCA/Columbia expect its entry to compete with the season's two big leaders, "E.T. the Extra-Terrestrial" and "Cinderella"? By spending at least $2 million on TV ads, and perhaps as much as $3 million more on other forms of advertising, according to the trade publication Video Insider. That's more than the company has ever spent to promote a videocassette.

No matter how much is laid out for its promotion, "Willow" isn't likely to be ordered by dealers in numbers anything like those racked up by Steven Spielberg's lovable creature from space and Disney's rags-to-riches fairy tale. One reason: RCA/Columbia opted for an $89.95 tag on "Willow"—directing it at renters rather than buyers.

"E.T." and "Cinderella" seem beyond the reach of any other film this fall.

Dealers have ordered 4.3 million copies of "Cinderella" (released today) and 7.5 million units of Disney's entire 35-tape Christmas package (which includes previously released but price-reduced tapes). That translates to approximately $100 million in gross revenue for Walt Disney Home Video.

But that's topped by MCA's blockbuster—for which more than 11 million orders have been placed by dealers.

The main impetus for all those orders comes from the bargain prices placed on "E.T." ($24.95) and "Cinderella" ($26.99 until the end of the year, $29.95 thereafter). Both tapes are also backed by big TV ad campaigns.

One possible negative result of RCA/Columbia's pricing policy for "Willow" may be disappointment among Christmas gift shoppers. Attracted by all those TV ads for the video, many may stop by stores expecting a price tag similar to those for "E.T." and "Cinderella."

Of course, RCA/Columbia can cash in again on "Willow" next year, when its price will almost certainly drop to between $20 and $30.

"Fat Man and Little Boy," the story of the development of the atomic bomb at Los Alamos, N.M., has moved from Warners to Paramount, to film in October. Director **Roland Joffe,** who co-wrote with **Bruce Robinson,** has offered the roles of J. Robert Oppenheimer to **Harrison Ford** and Col. Leslie Groves to **Paul Newman.**

Harrison Ford, with wife Melissa Mathison, didn't talk much. Sniffed one female guest, "He's nothing like Indiana Jones."

Arts and entertainment reports from The Times, national and international news services and the nation's press.

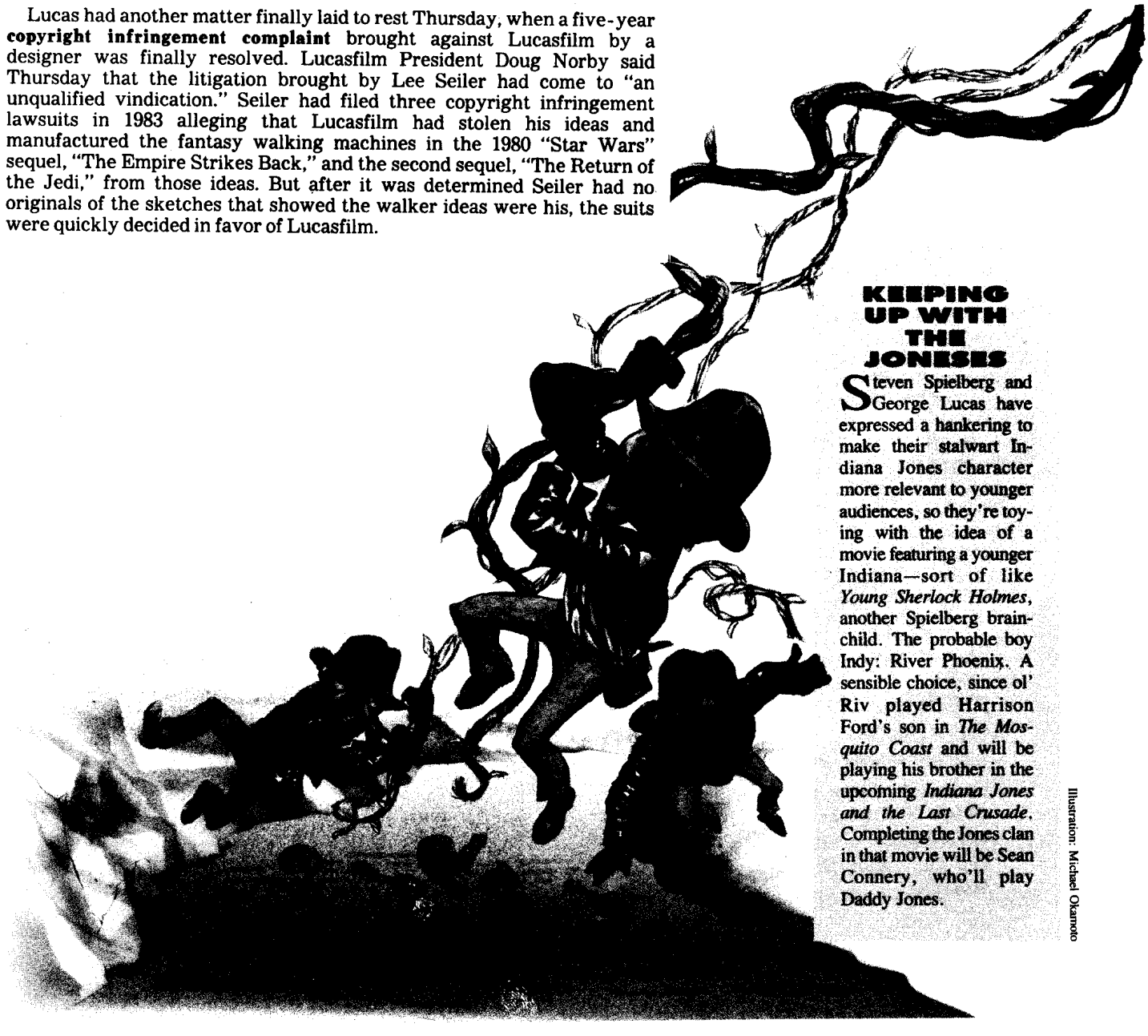
FIRST OFF . . .

Lucas

The saga of **Britain's Elstree Studios** continues. Just one day after the true identity of the buyer of Elstree became known—a consortium headed by British financier Peter Earl—producer **George Lucas**, who has worked often at the facility, said Thursday he is thinking of taking it off Earl's hands. Speaking during a break in the filming of the third "Indiana Jones" film at Elstree, Lucas said to Reuters: "If the people who have just bought it ended up having a hard time developing it, and they were looking for alternatives . . . I would be willing to buy at a reasonable price because I definitely would love to be able to continue making films here." Lucas tried to buy Elstree three years ago, he said, adding, "I have made nine films over the last 12 years at Elstree, and we have spent well over £100 million [$170 million]." Financially strapped Cannon Films previously owned the 62-year-old, 28-acre facility. According to industry reports, the studio is scheduled to be closed Oct. 28.

Lucas had another matter finally laid to rest Thursday, when a five-year **copyright infringement complaint** brought against Lucasfilm by a designer was finally resolved. Lucasfilm President Doug Norby said Thursday that the litigation brought by Lee Seiler had come to "an unqualified vindication." Seiler had filed three copyright infringement lawsuits in 1983 alleging that Lucasfilm had stolen his ideas and manufactured the fantasy walking machines in the 1980 "Star Wars" sequel, "The Empire Strikes Back," and the second sequel, "The Return of the Jedi," from those ideas. But after it was determined Seiler had no originals of the sketches that showed the walker ideas were his, the suits were quickly decided in favor of Lucasfilm.

Another installment of eeew! How did they do it?! **When a hassled Harrison Ford had to appear with a scab on his face for the 1982 sci-fi flick *Blade Runner*, Hollywood makeup pro Bob Westmore created the cut by using—would you believe?—*cornflakes*!**



KEEPING UP WITH THE JONESES

Steven Spielberg and George Lucas have expressed a hankering to make their stalwart Indiana Jones character more relevant to younger audiences, so they're toying with the idea of a movie featuring a younger Indiana—sort of like *Young Sherlock Holmes*, another Spielberg brainchild. The probable boy Indy: River Phoenix. A sensible choice, since ol' Riv played Harrison Ford's son in *The Mosquito Coast* and will be playing his brother in the upcoming *Indiana Jones and the Last Crusade*. Completing the Jones clan in that movie will be Sean Connery, who'll play Daddy Jones.

Illustration: Michael Okamoto

Collision!

Paramount threw a press party for "Tucker"—but not everyone who was invited was "invited."

Of the 46 folks who attended the "Tucker" media junket last weekend at the Bel Age Hotel in West Hollywood (the film opens Aug. 12), only a dozen or so were given audiences with director Francis Coppola and producer George Lucas. And, *pssst*, that was supposed to be a secret!

See, when the Paramount PR was first making arrangements, the *official* word was that Coppola and Lucas wouldn't be participating.

Those who would and did (a handful of reporters per room in hour sessions): Jeff Bridges (he plays car inventor Preston Tucker) Joan Allen (Mrs. Tucker) and Martin Landau (Tucker's mentor), producer Fred Roos and John Tucker (the actual youngest son of Preston) and John's daughter, Cynthia.

George Lucas and Francis Coppola: A bit of hide-and-seek with the press corps.

Ah, but then came some additional phone calls . . .

By the day of the junket, certain press people had been selected for one-on-ones/one-on-twos (actually, Coppola and Lucas did most of their interviews together).

Among The Chosen: John Coulbourn, Toronto Sun; Howie Movshovitz , Denver Post; Joe Leydon, Houston Post; Tom Green, USA Today; Bob Strauss, Chicago Sun-Times-Philly Daily News; Bob Thomas, AP; Donna Rosenthal, the NY Daily News; Gene Siskel, Chi Tribune (he did Coppola by phone); Bill Cosford, Miami Herald; David Elliott, San Diego Union; Michael Sragow, S.F. Examiner.

Noted a press sheet, detailing the special interviews, "Many of the above journalists are syndicated, write for news wire services or are free-lance and are picked up regularly by various outlets in the U.S. and Canada."

Many also were advised by Paramount to be hush-hush: "We weren't supposed to tell the others," said one reporter. "They were whispering that the others would get jealous. You know how it is. Jealousy. And clamoring for stories. But the way this was done, well, it seemed so tacky."

But a lot of The Unchosen found out anyway. For one thing, Lucas' silver Tucker—which was parked in front of the hotel in the afternoon—was a dead giveaway for one reporter. "I saw it and thought, 'Wait a minute, they said those guys weren't going to be here.' "

The result: ruffled egos.

"Are you kidding? There are some extremely angry people. This was not the way a junket is normally handled," said a reporter. (The reporter asked for anonymity: "Paramount is known for blackballing certain press people from their screenings and interviews. I can't afford to have this happen.")

Actually, the whims/wishes/demands of some stars result in delicate dealings at a lot of press junkets. But it's the norm for those who do junkets to meet with all the press in attendance (usually in "round robin" sessions or press conferences). Afterward, certain "biggies" among the press might be granted additional one-on-one time.

"But to hide Francis away—when he *is* the movie? It just doesn't make sense," lamented one reporter who was bristling because she lost out. "Is this any way to sell a movie?"

We asked Paramount senior v.p. of publicity/promotion Diana Widom: "Look, we didn't intend to hurt anybody's feelings. We didn't deliberately set out to discriminate against anyone. It's just that Francis and George didn't have the time to talk with everyone. We made the best of the time we had.

"Anyway," she added, "I refuse to answer any more of your questions because (a) they're boring and (b) it's none of your business."

(She later issued a statement that "it is not Paramount's policy to discuss marketing plans in advance of a film's opening.")

Because both Coppola and Lucas are based in the Bay Area, access is a big deal to the S.F. Examiner and Chronicle newspapers.

But, explained Sragow, his Examiner was at first bypassed for an interview. Then came some pressure tactics: If the Examiner didn't get some in-person time, there would be no coverage of "Tucker," aside from the basic film review. Sragow wound up flying down to L.A. for a one-on-one with Lucas, he related. "We both admitted that this was a little silly. I mean, we were both from Northern California—but we had to meet in L.A."

The Chronicle—also initially bypassed—wasn't going to send anyone unless it also got a one-on-one. Then, some phone calls were made to Lucasfilm, which is producing "Tucker." "And the next thing I knew, I was up at Skywalker Ranch talking to both Lucas and Coppola," said Chron reporter Ed Guthmann.

(Coppola was late to the interview . . . due to car problems! No, not a Tucker. He'd been driving his son Roman's Porsche.)

□

Not so lucky was the Detroit Free-Press. "Francis Coppola was born in Detroit. And this is the automotive capital," said film critic Kathy Huffhines. "And I don't mind saying that I'm one of the only critics in the country who liked 'One From the Heart.' "

No matter: Huffhines wound up having to submit a written question to Coppola, via Lucasfilm. It was something about his days in Detroit.

"But I don't want to sound like this is sour grapes. Because I'm very grateful to Lucasfilm because I got a [written] response back. Which meant a lot to me—and my story.

"In fact, I used it's response in my lead."

—From Pat H. Broeske

GEORGE LUCAS

Hot-rodding down the street of dreams

By Michael Sragow
San Francisco Examiner

George Lucas feels so strongly about "Tucker: The Man and His Dream" (opening Friday), the movie he's produced for his oldest movie-making friend and collaborator, director Francis Ford Coppola, that this legendarily shy and private mogul is actively helping publicize it. He's even displayed his own Tucker car — a car so streamlined that it was named the Torpedo, a car that in the movie symbolizes all good ideas thwarted by a corporate world view.

Lucas was welcoming the chance to show that he and his company could do more than big-scale fantasies.

After all, Lucas has received substantial creative credit as a producer only for his work on fantasy and adventure films, from "Willow" (released in May) and the sublime "The Empire Strikes Back" to the ridiculous "Howard the Duck"; from the rip-roaring "Raiders of the Lost Ark" to the enervated "Labyrinth."

And although Lucas has been involved in previous fact-based projects, like Paul Schrader's "Mishima," about the life, death and work of Japanese samurai-writer Yukio Mishima, and Haskell Wexler's pro-Sandinista melodrama, "Latino," his contributions were never played up as prominently as they have been during the production and promotion of "Tucker."

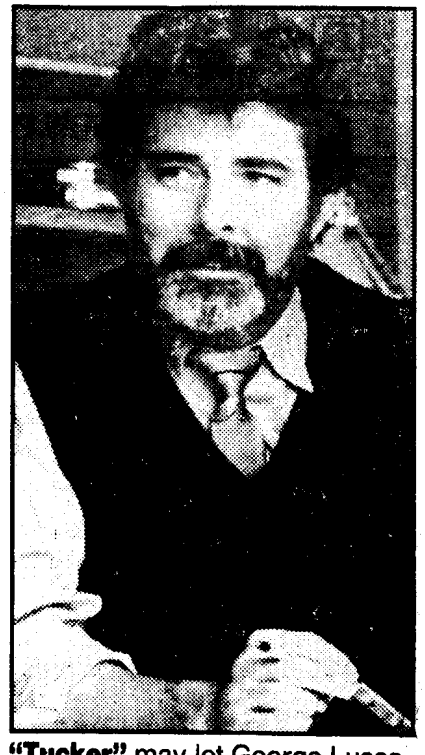
Lucas recognizes that his invisible-man status when it comes to "serious" films has something to do with his reticence to depict the contemporary world. "When I do my films I deal very much with current philosophical and psychological issues that I think are very important. But I put them in a context that I find more interesting ...

"The ideas that I deal with are universal and timeless, because they're ideas of the psyche more than of any physical reality." And the contexts that interest him tend to be mythic or fictional: "Film is a storytelling medium. It has its artistic presentation and its craft of storytelling, and that's what's interesting."

And Lucas was clearly interested in "Tucker." Indeed, "Tucker" seems like a natural for a Lucasfilm production. Lucas is the one whose existence revolved around cars; who first got serious about life as a teen-ager, after he was nearly killed in a car wreck in his home town of Modesto; who often spoke about the exhilaration of turning a corner at high speed, and who immortalized the ritual of "cruising" (in the '50s, four-wheeled sense) in "American Graffiti."

However, "Tucker" was Coppola's dream project for years. The idea stuck in his mind when he was 8 years old, and he tried to turn it into a play when he was still at Hofstra University. At various times he conceived of it as his own "Citizen Kane," as a little-man-against-the-system Capra-like film, and even as a Brechtian musical.

"I can't even remember how long I've known about it," says Lucas. "I've known Francis for 20 years, and the project has always been mentioned and talked about." At long last, it was Lucas who used his clout and his own money to make Coppola's dream come true.



"Tucker" may let George Lucas shed his invisible-man status when it comes to 'serious' films.

Still, Coppola has publicly said that Lucas had him "candy-apple it up," and that "Tucker" as it came out was not the movie the director might have made "at the height of my power."

"The truth of it is," Lucas responds, "Francis and I worked on the movie together, and he made the movie he wanted to make. We had two different points of view. A lot of the things came from him, and I'd say, 'Yes, this is a good idea, and no, that's not a good idea.' And we maneuvered into the position that we made the movie that we made.

"Who knows what it'd have been if he made the movie on his own? And who knows what it would have been if he'd have made it at the height of his powers, which was five or six years ago?

"Francis' vision of things has a tendency to be slightly more esoteric; mine has a tendency to be very conventional. As a result, we work together. There was never any conflict."

Lucas defends his and Coppola's decision to turn the story of Preston Tucker, who in the post-World War II years made a miracle car but failed to get it on the market, into an upbeat fable of an American dreamer. And he avowed, that he, like Coppola, identifies with Tucker. Indeed, much of the publicity surrounding the film has paralleled Tucker's efforts to build an innovative car in Chicago with Coppola's struggle to establish American Zoetrope (in which Lucas was a partner) in San Francisco and his later attempt to establish Zoetrope Studios at the old Hollywood General Studios.

But Lucas also sees parallels to Lucasfilm: "Part of the problem I had with my organization is the same problem anyone has with that kind of organization — you get business types. Their job is to keep the bottom line intact. And when you're taking risks in movies it's a hugely risky business, you know we sort of have to do the impossible every single day as moviemakers; business people don't risk their whole concept to minimize risk.

"You can't minimize risk in moviemaking. It's like saying,'We're going to minimize risk in gambling, or in wars.' You just have to win ... And even when you've won every single battle, every single day, you may turn around in the end and realize you didn't win the war.

"I've seen it from all different sides, the conflict between a more buttoned-down businessman type and a sort of more wild creative person. I've had that role in reverse with Francis. I've been the buttoned-down type, and he's been the wild creative person. And I've been the wild creative person and had somebody else be the buttoned-down type."

What appealed more than any thing else to Lucas about "Tucker" was the central figure of an embattled creative force: " 'Tucker' is not about cars. It's about a man who comes up with an innovative idea. And in the end, the issue is not that Tucker (played by Jeff Bridges) or his car will live on, but that the ideas he came up with ... will go into the marketplace, even if someone else uses them, and society is better because of it.

"The other issue is how the system works ... The important lesson here is for creative people not to be beaten down by the system. The film could just as easily have been a very black and white, harsh thing about a man with a brilliant idea destroyed by the system. But that kind of idea doesn't really help our society much, because what it does is say to the young people coming up, or anybody that's been confronted with this, which is just about anyone, 'Well, it's a terrible world, and it's going to destroy me, so why even try.' You know, 'What the hell, it's worthless, forget it. There's no justice.'

"This movie is a way of saying, 'Hey, what difference does it make whether you get destroyed, or embarrassed, or whatever. If you continue to have your creative spirit ... nobody has crushed you, and you must keep that spirit going, that's the human spirit."

When asked why the movie doesn't develop the suggestions of hucksterism in Tucker's character, Lucas conceded: "We didn't go out to make a deep, balanced study of the complicated issues. Life is not black and white. But that doesn't mean art can't be. Art is focusing on certain aspects of a situation that one wants to spotlight. You want to say, 'Look at these points.' You've got to be selective. You can't translate real life unfocused. It becomes a mishmash if things aren't cut clean."

During the climactic courtroom scene, the movie's Tucker delivers a 20/20 foresight speech that predicts that Americans will end up buying their cars from their World War II enemies. Lucas defends the decision not to develop that theme more concretely: "We didn't want to make a film that was pointing fingers at the American automobile manufacturers and saying, 'You guys were all wrong.'

"Some of those people, including Henry Ford, actually helped Tucker. What we're trying to deal with, ultimately, as I say, is more abstract ideas. We didn't want to overwhelm the themes with this distorted kind of drama ... We could have made an expose of corruption in Detroit and Washington. But that isn't what we wanted to make the movie about."

A Time Consumer

None of that digital nonsense for Carrie Fisher. She bought an old-fashioned timepiece. "A romantic mantle clock, shaped like a house with little metal charms hanging from it," Fran Rissmiller, co-owner of New Stone Age Gallery, tells us. But it won't decorate Fisher's mantle. The clock, by Seattle artist Heather Ramsey, was a present for someone else. For herself, the actress bought arrow-shaped pins decorated with stones.

Sweet talk but no sweets for Lucas—or ring for Ronstadt

Q. Are singer Linda Ronstadt and movie producer George Lucas engaged or just fooling around? I know that Lucas has previously been married, but how about Ronstadt? Incidentally, are they both diabetics?—R.B.R., Scranton, Pa.

A. At this writing, Ronstadt, 42, and Lucas, 44, are seeing a good deal of each other but are not engaged. To date, Ronstadt has never been married, nor is she a diabetic. Lucas is.

Hollywood: River Phoenix looks like next 'Indiana'

Ford

Hot young **River Phoenix** leaves for Colorado on Aug. 26 — three days after his 18th birthday — to play **Harrison Ford's** brother in "Indiana Jones and the Last Crusader."

It'll be a small role for River — who played Ford's son in 1986's "Mosquito Coast" — but it's raising the question as to whether he's possibly being groomed to be the future Indiana Jones. After all, this is the third time around the track with that action character for 46-year-old Harrison.

Steven Spielberg and **George Lucas** aren't saying, of course, nor is Warner Bros. The studio, in fact, didn't even want it known that River is part of the picture — until it hits theaters next summer.

—George Lucas, who gave new life to the old Saturday matinee adventure serials, is Houston's choice to revitalize the aging Albert Thomas Convention Center into a $50-million entertainment complex. "This is a city that is futuristic. The idea of 'Star Wars' in downtown Houston is something that I think will catch on," Mayor Kathy Whitmire said. Plans call for the city-owned property to be transformed into a complex featuring restaurants, nightclubs, movie theaters, a children's museum and specialty shops. Jon Jerde, whose Jerde Partnership designed the Westside Pavilion in West Los Angeles, will be the architectural designer.

—ANN CONNORS

FIRST OFF . . .

There's been another offer made for **Elstree Studios**, Britain's largest film lot, and the new suitors want to keep the studio operational. The Shield Group, a publicly held property firm, has teamed up with the Samuelson Group and the British Film and Television Producers Assn. to offer British financier Peter Earl and his Tranwood Earl bank £31 million (about $53.7 million) to take Elstree and its 28-acre back lot off Earl's hands. Earl paid £20 million (about $34 million) to Cannon Films Inc. in June for the Elstree property in suburban London. Earl has said he plans to develop the entire 28 acres, but the Shield-Samuelson consortium wants to keep Elstree going as a film studio and develop only its unused back lot—about 13 acres of what is regarded as prime real estate. A meeting between the two parties is expected to take place today. According to the Hollywood Reporter, Greater London officials are saying privately that they favor any deal that would keep Elstree working as a studio—an idea also strongly favored by American film makers such as Steven Spielberg and George Lucas.

Q. **Is there a new Indiana Jones film?**
—Michael VanGoethem
Green Bay, Wis.

A. *Indiana Jones and the Last Crusade* just finished filming in exotic locales and is due next summer. English star Alison Doody is the damsel in the last *Jones* outing for Harrison Ford, 46.

ART CREDITS:

Judith Low -- mastheads

Carol Peters -- 3, 39

Melanie Guttierrez -- 27

FIRST OFF . . .

The spirit deities of the **Hopi Indians** have succeeded where the **National Park Service** failed: **Steven Spielberg, George Lucas, Harrison Ford** and company have abandoned plans to shoot scenes of the new Indiana Jones film in fragile cliff dwellings at Colorado's Mesa Verde National Park. The park service's on-site archeologist had sought to prohibit filming in the ruins, fearing damage to the site, but supervisors overruled him last week and filming was set to continue. But actor Jon Voight intervened, according to Frank Marshall, one of the film's executive producers. Voight relayed the religious objections of Hopi tribal elders to Lucasfilm executives in Northern California, explaining the site's significance to the tribe. "[Voight] came over to set the record straight, to make sure that we knew this. We immediately took action on it. We feel we have to respect their heritage and ancestors, and thus we have elected not to shoot there," Marshall explained. Now Marshall says alternative locations are being scouted in Arizona.

Sally Syrjala
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August 12, 1988

Many thanks for going through the frustration necessary for getting SOUTHERN ENCLAVE of the nineteenth order in print. Its pages are worth the sweat their birth necessitated.

Ike and I went to see THE BLOB last night. It proved the more things change, the more they stay the same and that universal themes such as Joseph Campbell mentions are evident in all things, if you but look closely enough.

For example, THE BLOB in its current incarnation, 1988 vintage, has a line spoken by the heroine to the "punk" that is pure Leia Organa. It was to the effect that the kid in the black leather jacket who did not trust authority figures was best at taking care of himself and that he should save his own skin by leaving the area of danger.

Of course, this kid was a loner who was constantly getting in trouble and being misunderstood. It would seem improbable that he would become affiliated in anyway with the "homecoming queen" type as represented by the heroine. Yet...

Of course, after he leaves the scene, he discovers that the danger to the town comes from the forces of the U.S. government who have decided that biological warfare would be a way to put us one up on our enemies. The "threat" to the community is in the form of something akin to the Death Star. This globular object from the sky contains the material to be unleashed on the unsuspecting people of the town. Their lives do not matter so much as does the safe recovery of the organism they have created ala ALIEN.

The "uncaring" hero hears all this and, of course, goes back to rescue the heroine. She had gone not quite into a trash compactor to seek shelter, but something close to it: a sewer system. The walls do not close in on her and her two companions the way they did on Han and Leia and Chewie in ANH, but there is a creature underwater who is trying to gobble her up.

The "punk" comes to save the day by pulling her out of the deepest part of the sewer system where she has been hiding "with the rest of the garbage" and drives her on his motorcycle towards safety at the end of the tunnel. Unfortunately, the powers that be have sealed off all exit routes. The blob is getting closer and has them trapped. In a scene that reminded me of TESB, this remarkable cycle driver drives not from the bowels of an asteroid, but from the bowels of a sewer system right above the gaping jaws of this slimey creature. Of course, this does not end things. It is merely the beginning of yet more troubles.

This underestimated kid goes on to save the town by figuring out how to kill the creature and risking his life in so doing.

There is also "an evil Lord" sort in the form of an evangelical preacher who is looking to set up the day of reckoning when he receives a sign. So the zealots are shown in different capacities who would seek to turn themselves into the power figures who would wipe out life as they saw fit. In other words, the Dark Side versus the Light Side.

It is an interesting film to watch. It is rather fun and the comparisons to the SW saga come to mind very readily.

It is as Joseph Campbell said of seeing SW. He said that he felt he had seen it before in many different versions. It is the embodiment of ancient myths. The archetypes live and they are with us in the form of many of our film plotlines. Today our medium of presenting images and current myth interpretations is through the celluloid medium. It is fascinating to see how all things eventually have a common thread uniting them.

Bev Clark's article was fascinating. There is also the Protestant view that you cannot in any way "buy" your salvation. You cannot do so many good deeds and erase so many bad deeds. That reeks of what Martin Luther so disliked about the Catholic way of things in the Middle Ages that he went on to form a new branch of religion. "By grace alone." That is how he thought redemption would be found. You cannot achieve it by any ways that you yourself control. Belief is also something that he thought was given by the Holy Ghost. That we cannot believe of our own will alone, but must have the intervention of the Almighty to impart this state of grace.

Jesus also forgave the criminal who was crucified next to Him. He told the man who repented at his death that he would surely be with Him in Paradise that afternoon. This speaks not so much of having to do "right" and "good deeds" as having to achieve something internal to be "saved." Vader would have qualified under these circumstances. He "repented" at his death and would thusly have gone to join his friends that afternoon in glory.

Too, those who are confirmed members of the Church--Sumoi Synod Lutheranism, at least--are capable of rendering the services of baptism and such if the circumstances warrant and no ordained minister is handy. Could not Luke be said to have granted Vader forgiveness at the end?

The question could also be asked as to why people are so unforgiving in their natures. We are all souls seeking

to do that which is demanded of us. We have been commanded to "love one another." If one loves his brothers in humanity, then he must forgive them and accept that we are all one seeking eventually the same goal in life, which ironically enough becomes a goal that is actually one of death to this life and life in death.

You can also look to Adam and Eve eating of the fruit of the Tree of Knowledge in the Garden of Eden. Until they ate of this fruit, they did not know of good or evil or shame or anything like those abstracts of gray. They also knew not death. Mortality brings with it the feelings we have of right and wrong and good and evil. This knowledge was something that we were not supposed to have had.

Therefore, the argument could be made that to transcend mortality you have to also transcend this ill-gotten and forbidden knowledge of good and evil. As we are told, "Judge not, lest ye yourself be judged."

On another tangent, the concept of Jedi Master might be related to a soul level. Certain belief systems state that souls mature as they progress through various life cycles. "Ordinary people" might be newer souls needing to learn and to go through certain learning experiences before they can be open to the way of the Force, or even sense its being.

Bev also mentions the lack of a physical body and being able to see the image of the body after death. This could be Christian in concept. When Jesus was crucified, it was stated he allowed that death of mortal body to happen. His body later disappeared and then appeared to His believers.

Do Anakin and Yoda and Obi-Wan appear to all at the end of ROTJ or only to Luke? Is it that their appearance may be more of a spiritual "seeing" than a physical one? That they appear in their bodily shapes as that is the reference point that those who knew them before death have?

STAR WARS is ripe with areas for speculation and interpretation. It is filled with the indefinable myth image itself and that is always subject to differing interpretations.

In fact, if you wanted to get off onto a completely different outer appearance, you could see the sense of unity as presented by the Force and consider the sense of unity as presented by those who espouse the Gaia theory. This supposes that the earth is a living organism in and of itself and it acts in unity with the other living creatures on the planet to keep the globe in that minute range that is hospitable to life as we know it: within a certain limited temperature range, with exactly the right degree of oxygen and other materials, etc.

There are enough ideas and ways to present those ideas to keep SW letterzines going until the proverbial Twelfth of Never.

By the way, I really liked the idea presented in Bev's piece of Anakin Skywalker being a possibility for the "other". Now that's a fascinating thought for the ponderance.

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August 12, 1988

As always I was very excited at the arrival of SE#19. Seems everytime I feel as though I'm falling into a black void, losing touch with SW fandom, something comes along to see me through. Is this a wonderful addiction, or what?

Congratulations and best of luck with your new job.

I've no idea how long this reply will be as I seem to have fewer comments than usual, but, eager to maintain my status as an active participant, here goes.

Before responding to anyone specifically, I'd like to take a moment to indulge myself on the subject of WILLOW. Having first seen the film (first of three to-date viewings) in the company of a certain Aussie Corellian, an experience beyond description, my reaction was quite enthusiastic. Though SW will doubtlessly remain forever my undying passion, I thoroughly enjoyed WILLOW. Not since THE PRINCESS BRIDE have I laughed so freely. I will, somewhat ashamedly, confess to having discovered a hitherto unknown bias. (I hesitate to say prejudice since I did quickly overcome the ugly creature.) That was my discomfort with the hero's role going to a "little person" and with the opening sequences' extensive view of the Nelwyn people. While I have known one "little person" only briefly, I've deluded myself that I felt no differently toward him than anyone else. Yet I was uncomfortable until the film introduced the Daikini race back into the plot. (This discomfort was, gratefully, absent in my subsequent viewings.) I am not proud of having had this reaction, but I feel rather that WILLOW helped, not only to entertain me royally, but to expose this unwelcome reaction to the glare of acknowledgement and enlightened exorcism. Did anyone else experience a similar ill ease, or am I alone in my dilemma?

Otherwise, I truly enjoyed the fun and adventure of the film and readily recommend it to any who've somehow missed it. The inside jokes revealed during the slide show at MWC made the movie more fun, too, I admit.

Ooops, speaking of MWC, permit me still further indulgence as I make a brief comment. To Mary Urhausen, Catherine Churko and Ming Wathne, I'm glad I got the chance to meet you and so many others, though there never seemed time enough to sit and visit at length. Perhaps next year I'll be better organized and able to meet longer with you all. For those who've never attended MWC, I urge you to begin now to save all your pennies. This is an experience every SW fan owes to themselves at least once. Though I won't comment on the courage it took for this neo to board that very tiny, noisy, bumpy, Imperial-designed terror known as the commuter flight from Detroit to Lansing. Thank the Force my torture lasted no longer than half an hour or this letter would never be written. But the reward at the end, the con itself, was worth the horror of getting there. Trust me.

As usual, I enjoyed everyone's letters, but have reactions to only the following:

Debbie Kittle: Thanks for your response to my question of the saber-blood scenes. I'd never thought of this question myself until asked it by an English pen friend, but I appreciate your (and everyone's) opinion. As for myself, I guessed that maybe different species reacted differently to the weapon. Ditto for the food-Jedi

question. Personally, being an avid fan of beef myself, I feel the Jedi were not pill swallowers, but there could have been divisions among the Knighthood itself. Anyway, thanks and I'll relay all responses to my friend.

Matthew Whitney: Yea! Another longhand writer. It's so nice to know I'm not alone, living with an archaic method. As for your purchase of a word processor being stalled by your expenditures for stills, a certain Boston pen friend had told me this about you earlier.

As to my question again, thanks for your input. I love your term paper ideas and never had considered that angle before. Very astute of you to see that.

Rachel--uh, Tasha--Mohr: Hi! Welcome aboard! I hope you find your participation in SE and the rest of fandom as satisfying as I have. Enjoyed your letter.

Maggie Nowakowska: Thanks for your response to my longhand question. While I envy your ability to create at a typewriter or WP, I'm so relieved to hear of your friend's processes of creation. My first, and following, drafts are all done in ink, too! To the vegetarian Jedi question, your views are those I share and I'll be glad to pass them on to the party who originated these subjects.

Mary Urhausen: First, Gypsy is adorable! Lucky you! Golly, so many talented people who do write longhand. I feel immensely gratified and humble to be in the same company. So your creative juices are connected to a pen too, huh? Phew! There's just a need to put pen to paper, isn't there? A challenge more easily conquered than facing a blank sheet of typewriter paper. Besides, I'll confess, my mind frequently moves far faster than my pen and since I can write much faster and more accurately than I type, I suppose it's natural, at least for me. As you so aptly put it, "whatever works", right?

By the way, congratulations again on WOOKIEE COMMODE's Fan Q Award again this year. Is it getting monotonous yet?

Sarah Cohen: Hey, watch those comments about "dumb actors". I happen to be mom to a high school drama actor. Only kidding. Of course, my son is better than most.

As for your question about the Emperor, I'm not sure what you're asking. Obviously Luke's greatest personal challenge was to face who and what his father had become. Though I like to speculate on how Yoda and the spectral Obi-Wan would have handled telling Luke the truth had he succeeded in killing Vader on Bespin before discovering the hidden facts of his relationship, it is my own little mental game. However, in the films, once Luke overcame the sizable obstacle of dealing with his parentage, he would have been the natural choice to then defeat the Emperor if Vader had not made it a moot issue. Why Yoda never "faced" the Emperor is a good question. Personally I feel they were evenly matched in their Force abilities and it was merely Yoda's choice to remain on Dagobah and do his opposing of evil in the role of Grand Master that prevented a meeting. If Yoda was a creature of almost mystic legend, as I feel, he would be an unknown factor in Palpatine's schemes, a position Yoda could use to the advantage of the galaxy and the Light Side he had espoused centuries earlier.

Disappointed with Vader's face? I keep remembering a cartoon, done I believe by Mary Jean Holmes, where Vader says something like "I'm your father--Humpty Dumpty" or some such silliness. But on deeper reflection, I realize the face beneath the mask was more or less what I expected. Considering what put Vader in that uniformed prison in the first place, he would hardly be left an Adonis. Now earlier I'm sure he was at least the equivalent of the lead actor in LADYHAWKE, whose name escapes me for the moment. ((Ed: Rutger Hauer. I, too, was disappointed with Anakin's appearance, I suppose because I had pictured him as being Dave Prowse under that mask. I think I almost laughed at the unmasking because the name that flashed through my mind was "Charlie Brown".))

Anyway, sorry I missed you at MediaWest. Look me up next year so we can meet, please?

Tim Blaes: I had to say something about your BEAUTY AND THE BEAST comment to Maggie...I love it! I feel exactly the same way! My favorite episode is "To Reign in Hell." It feels so "fantasy."

Catherine Churko: Thanks for your kindness at MWC. Perhaps next year I won't feel so lost and new myself.

Last, but never least, Carolyn Golledge: See, I didn't say anything awful about the week I endured, uh, make that, enjoyed your visit with me prior to MWC. We Jedi are much more tactful than the average Corellian, especially the peculiar "down under" variety. Besides, you can hardly blame Jedi if machines refuse to acknowledge Corellian currency unless a Force Follower is present.

I've not read Mary Jean Holmes' novellas "Metamorphosis" or "Marginal Error" yet, but will order them as soon as my broken purse recovers. I do heartily recommend to any who've not read them, her novellas "A Light From the Dark" and "Turnabout" with jealous envy of her rare talent.

I'll join Cheree here also in repeating my congrats to you on your Fan Q Award. Well done, mate!

I also want to second Carolyn's comments on STARQUEST. It's so good to see SW zinedom going forward with such fine publications. Long may all our editors endure!!

I missed letters from Barbara Gardner, Sandi Jones and Cindy Rodriguez. Anybody out there, ladies, or has summer baked your literary juices to evaporation points?

Must close before Cheree yells at me. If my timing isn't off, Happy Holidays to all and, remember, keep the Force.

More Graphic

Ming Wathne
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August 14, 1988

Received my copy of SE#19 yesterday and for once I intend to make sure my letter back gets there on time (well, at least if I do it this early and don't forget to mail it). So--

Catherine Churko: Well, the story that got Lucas all up in arms was just a bit more than graphic--the author did several other things that never got into general zine distribution. In general, the endings all seem weak and the main theme is voyeurism, which is not exactly my cup of drinking material. As for the books or possibility

thereof, Lucas made a bad mistake in not continuing the Han Solo series and none of his justification holds up, if he okay'ed the comics, why not a well-done series of books? The comics sure had variant themes. Of course, the key words here are "well done."

Tim Blaes: Wesley is really a cute kid--and that's it! He had no more business on the bridge of an exploration ship than a 3-year-old. Let's face it, in trying to capture a younger audience with this type of character, the more mature audience was turned off.

Sally Syrjala: Sorry, Sally, I still say Han did not change, but his circumstances did. Han was always a caring person--his affection for Chewie, or rather the Wookiee's affection for Han, shows that, but Han lived in a world where trust was enforced at the end of a blaster, and love was bought at a local house. Had he showed the openness he later displayed to Luke and the Alliance, he would have probably ended up with a knife between his ribs or one in his back. Han behaved as his circumstances demanded, not as the caring person he really was. In the world Han lived in, going back to help Luke over the Death Star would have been thought a stupid thing to do, but he did it. In other words, he risked being vulnerable to save the kid's life. This is a caring person. As for the me-too generation and defense budgets that may not work--well, I am old enough to remember when welfare first started, it was said the need for this social program would disappear in one generation--well??? Since this is not a letterzine devoted to outside social-versus-military issues, I won't go any further than that.

Dr. Mary Urhausen: Ah, but if the Force, or at least certain Force talents, were sex-related, Ben would not have been interested in Leia. He needed a warrior and you must remember Yoda never said Leia was the Other, only that there was another Skywalker! If this was not the case, leaving Leia on Alderaan was the same as leaving her to be killed, as she was bound to come into contact with either Vader or Palpatine as a member of the royal house. The only explanation is a sex difference they could not determine. It was not until Luke gave away the fact that Vader had any idea Leia was his daughter and had some type of Force potential--say healing ability or true future sight (which the males did not have). She still would have been a valuable agent to Vader using these types of talents.

Maggie Nowakowska: Yeah, Vader--he is so delightfully evil, with just enough humanity to make him very interesting. He and my favorite Corellian are very much alike and yet so different. I really like stories where these two come into direct contact.

Matthew Whitney: Blood from the alien's arm...well, I guess this was just another Lucas goof--like the one where Han comes out of the carbonite without the upper arm binders. Now that is one I have never really had reasonably explained. Anne Elizabeth Zeek did a fine job on explaining why Han's wrists were released--but those upper arm binders, anyone out there have any ideas?

Roseann Magda: SW dying? Well, checking back on some of my first printed zines, I find that 85-90 pages were a BIG zine. It was very rare to have one 200 pages long. Now 180 up to 300 pages is the average. It only seemed reasonable that if you have more pages, you might have fewer zines. There is no doubt some shaking down, but not as much as one might be tempted to think. If there was any doubt in my mind, it was quickly put to rest at MediaWest. Despite the new and great interest in BEAUTY AND THE BEAST, SW was still getting a healthy amount of attention, surpassing I think both BLAKE'S 7 and the new STAR TREK. Samia Martz outbid me for a beautiful piece of SW art (it's blasters at 20 paces, Samia, and I get first shot) and almost all the SW pieces got really respectable bids. There really is a great interest in the SW universe. It just needs stirring up once in a while. Well, enough already. Thanks, Cheree, for a great issue. Go in peace with the Force.

Patterns

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September 10, 1988

This is the letter I was going to write in April but was too demented to get onto paper. This is all extremely old news, but what the hell, right?

Indulge me on a little non-SW stuff. The Museum of Broadcasting does a yearly program with the LA County Museum of Art and the Academy of Television Arts and Sciences. March 24 was a delightful evening with the case and creators of "thirtysomething". (Ken Olin: Hunk City.) March 30 was an evening with Gene Roddenberry. Intriguing question asked about the "Mirror Mirror" episode: What if the same thing happened to the new crew? What's the Empire like now? Did that Spock become the "one man with a vision" Kirk urged him to be? Great material for a fan story, if not a script--because when it was asked why none of the old writers had worked on the new series, somebody yelled, "Why should they? Same scripts!" Ouch! I confess I felt like a dinosaur at the ripe old age of 33--sat next to some guys who were probably still puking pablum when the first ST ran, and many children not more than ten years old were there as well. The Next Generation, indeed. It was the same way at the SW con in May '87. But y'know, when they ran the opening credits of both series, a lot of the audience recited the words along with Shatner and Stewart. It's rather a lovely thing to hear all those voices saying in unison, with love: "Space: the final frontier. These are the voyages..."

Glad to see Hamill is doing movies again. (He and F. Murray Abraham can do "Amadeus" dialog if they get bored on the "Slipstream" set.) I appreciate that The Theater must be a rewarding experience, but unless one lives near NYC it's impossible to see the man and appreciate his... ahh...talents.

Ming: Funny you should mention about the heavy picture over the bed. A woman in my apartment building nearly lost an eye last October because of same. The only thing to put on the bedside walls in earthquake country is wallpaper!

Directly or indirectly, Bev Clark is continually explaining my stories to me--which is a damned good thing because 3/4ths of the time I don't know what I'm writing

about. I can't wait to see what she makes of DRAGON PRINCE.

Gulp.

Speaking of which, official publication date is December, but it should show up in stores by mid-November. It's absolutely monstrous--574 pages. I nearly fainted when I got the proofs. Art by Michael Whelan--I did faint when I saw that!

Maggie: It's "Angelena," dear. Gee, if I say something nasty about you in this issue, d'you think people will think we're having a feud?

Debbie Kittle: The issue of food in SW is very simple, really. Humans must eat to sustain biological functions. Droids and other mechanicals do not. Who do we see eating in SW? Owen and Luke. (Yoda spits out his bite of Luke's dinner; doesn't count.) Therefore, the only humans in the Saga are Owen and Luke, and everyone else is a droid. Q.E.D. ((Ed: And if she weighs the same as a duck, she must be made of wood, and therefore, a witch!))

Matthew: I know what you mean about CDs. The first time I heard one, I thought somebody was in the next room playing the piano. Turned out I was right: it was Vladimir Horowitz!

Last year I plowed through an excellent (though thumpingly scholarly) book called King Arthur by Norma Lorre Goodrich. She's since done another book, Merlin. Glorious stuff! Her main question: Was Arthur real? Her conclusion: Damn right he was! She identifies them all as people in history, even Lancelot, who supposedly was an invention of the later French romancers. There was a King Angus at that time--The Angus, head of his clan, as in The MacDonald, etc. In Latin he becomes "L'Anguselus" (French contracted article l' = "the"). Many words lost something in the translation over the centuries; in this as in many other linguistic puzzles, the French dropped a middle syllable. L'Anguselus to Lanselus to Lancelot. Nobody figured this out before because very few people besides Prof. Goodrich know every damned version of English, French, German and half a dozen other languages ever invented. Nobody's ever gone at it from a strictly linguistic point of view. Other goodies: Avalon is the Isle of Man. Camelot wasn't in Wales, but in Scotland--where they've made her an honorary member of the Clans!

Anyway, Maggie and I exchanged some letters re: the classic pattern of heroic stories as discussed in King Arthur. The Saga is nothing if not classic.

Here's the pattern:

1. The Evil Deed, which causes
2. The Departure of the Hero and
3. His Decision to Remedy the Situation.
4. A Donor gives him a Magic Talisman.
5. His Route is followed;
6. Battles ensues;
7. The Hero is Victorious, which eliminates the Evil Deed.
8. The Hero Returns;
9. is Pursued,
10. Imprisoned,
11. and Rescued.
12. His reintegration into his own circles is accomplished by the arrival of Someone Incognito.
13. One last terrible Task awaits: the hero must meet his adversary again,
14. who is Killed.
15. Finale: the Nuptials and accession to a Throne.

How does this fit SW? Funny you should ask.

(1) Construction of the Death Star (and Leia's imprisonment) lead to (2) Luke's departure from Tatooine after (3) Luke decides to go with Obi-Wan to rescue Leia. (4) Obi-Wan gives the Lightsaber. (5) Luke frees Leia, but only half the Evil Deed is eliminated before (6) the Battle for Yavin, when (7) Victory results in the destruction of the Death Star.

(8) Luke appears on Hoth and is (9) pursued by Vader, who is desperate to find him. (10) Luke is imprisoned by Vader on Bespin, but is (11) Rescued by (12) Leia (Someone Incognito, "The Other", his sister), who takes him back to the Alliance. (13) Yoda and Obi-Wan tell him that the task of killing the emperor (and by implication his father) still awaits. (14) Vader and the emperor die. (15) Poor Luke! He doesn't get the girl--but he fulfills Yoda's last requirement for becoming a Jedi: he's faced Vader again. Jedi Knighthood is Luke's symbolic throne.

As for that damnfool zine--aside from the typos, for which I take complete responsibility, some of you may have bad copies--pages upside down, pages missing, whatever. For missings or blanks, send a SASE and tell me which pages you need. For more serious problems, mail the thing back and I'll send you a clean copy. (I'm having the printer executed very soon now.)

If anybody sees a review, please do me a favor and send me a xerox.

Now, about what little we know (as of September) of INDIANA JONES AND THE LAST CRUSADE. The title makes me nervous. Ford wanted to kill off Han, so I wouldn't be at all surprised if he urged Indy's death in this one. What with River Phoenix as Indy's (presumably) 18-year-old brother, it looks as if this is indeed the set-up to have him take over the role if not the name (Illinois Jones? Kentucky Jones? Vermont? Rhode Island? The mind boggles!) Nazis and Turks would indicate that this is a "Raiders" sequel, but there's no Karen Allen in evidence. And what's the story with Indy and his father? Dimes to doughnuts, they're long estranged--Abner Ravenwood comes across as having been a father-figure to Indy. But Henry Jones is also an archaeologist. Why didn't he train Indy? Or did he, in tandem with Ravenwood? Did father and son engage in a Long Loud Silence like Sarek and Spock? Indy would have been an undergrad* about the time Tutankhamen's tomb was opened--maybe Henry was at that dig. If so, will the so-called "Curse" be visited on Henry Jones? Or on his sons?

Nope, don't like that "Last Crusade" title at all...

One last thought: whatever your political leanings, I hope everybody voted in the general election. If you don't use your right to vote, you lose your right to complain.

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*Indy probably did his doctorate under Ravenwood. That's roughly 2-3 years' work (which can be infinitely extended as many professorial students can attest). Master's programs in the humanities usually take a year. We know Indy was a brilliant student ("The most talented bum he ever trained"), but every graduate program has requirements. I'd guess that in addition to classes and thesis, he'd have to demonstrate fluency in reading German (a lot of the early work in the field was done in that language), Latin, Greek, and Egyptian hieroglyphs (all three for obvious reasons), plus a strong background in various other scripts. That's a lot of work! Let's call his doctorate at 1927. (Unless he was doing post-doc studies, in which cases all bets are off!) Anyway,

"Raiders" takes place in '36; Marion mentions "the man I knew ten years ago." Indy's vita most probably reads "Ph.D 1927, M.A. 1924, B.A. 1923." This means he started college in 1919, age 18--too young to have been in WWI. Birthdate: 1901. Which makes him a year younger than Queen Elizabeth the Queen Mother. But it ain't the years, honey, it's the mileage.

Hobbiests

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October 6, 1988

Ming Wathne: Right on! Any hobbiest could be accused of going overboard on their favorite, but as long as it hurts no one, no one has the right to criticize. Hobbies are necessary as an escape. They provide you with time to recharge your batteries before you get back into the daily grind. Overindulging is often self-destructive, especially to the pocket book. Chances are we all would hate to add up what we've spent on our various interests (SW or non-SW), but there are much worse things you can invest your cash in. Just look at the bar hounds, boozing it up every weekend, or worse, those involved in the drug scene. Looking at my own spending, if my father knew what I've invested in my still collection, he'd grow hair! But at least I've an impressive collection to enjoy at my leisure.

You stirred some thoughts with your comment on p. 33, Ming. The line read, "Han's got to have the Force. Not the same way Luke has." Exactly. In my view, he must have the Force for, as Yoda said, the Force is "everywhere." What I see as the keys to Solo's skills are natural ability/aptitude in space piloting and use of a blaster combined with years of practice and training. The Force is in there somewhere even though Han rejects it on a conscious level. Some Force talents, IMHO, seem to not need a conscious will to be implemented.

As I think this through, a question is nagging me: what is the Force? Fans have written on and hashed out this question to great length. It is an exciting, very open question because so little definition has been given to answer it in the films themselves. It is like trying to unravel the English language from one incomplete book of grammar. We have only kernels to work from. Now, I am not going to try and answer it in total, but looking at how the Force may work in the character of Han Solo, I've some thoughts. The word "harmony" comes strongest to mind as a key. Anyone who's tried any sport or physical type of activity can identify with the problem of consistency. If you perform any function: throwing a football, shooting a basketball free throw, whatever, even typing, there are often varied results. Often it feels like the same exact motions are made, but different results are obtained. Often one reacts to the best results with wonderment and confusion. "How'd I do that? I didn't change a thing, but made the shot." Or "Oh boy! That felt great! What'd I do?" I see this as a harmony between knowing what you want to do and getting your muscles to act in the desired manner. You intend to do it all the time, but only where you can break through either conscious or unconscious barriers can you achieve your goal.

This harmony of mind and body is one of the things Lucas intends as a function of the Force, at least as I see it. Force-users are not super-beings, but are only those who can achieve their ultimate potential. That was what the physical training was for in TESB; toning of the body so that when Luke attempts a skill (with the Force to enhance it), he is not performing an unnatural act. I don't see Force training as a requirement for the skill (achievement of harmony), though, nor is belief in the Force needed. Han, for example, thinks his skill comes from within, not from some outside mystical power. He just is not identifying his inner-power as the Force within himself. He sees the Force as not within, but as without, as some hocus-pocus magic of seeing into the future or manipulating objects with mind power. For whatever reasons, he disbelieves these claims, and that keeps him out of the ranks of a full Force-user/Jedi. Full Force-users see the Force as being both within themselves and emanating from all living things around them, thus a whole other dimension is available to them. This does not make them "more" than others, but they do have more power to draw from.

I am wondering if I have contradicted myself because I have in the past stated, "Han does not use the Force"? I think not because I think there is a distinction between the Force inside of a person and the Force that is all encompassing. I see Han tapping the power within himself and thinking it as natural or learned talents. Conversely, Luke will reach inside himself and out to other life auras for power.

Next subject: All the copies of WILLOW articles were quite interesting. I loved the film and saw it four times. Great adventure and superb acting. Warwick Davis proved himself a legitimate actor and Val Kilmer really surprised me. I thought he would look too contemporary and would be unable to be convincing in a fantasy film. I proudly rank WILLOW among my favorite fantasy films.

TUCKER was another feather in Lucas' cap (and Coppola's too). The acting was what made the film really fly. Superb performances all around. The direction was wonderful. Coppola gave the film a very impressive, stylish look. He really knows how to move a camera.

Sarah Cohen: I was surprised by the face we saw beneath the mask of Vader in ROTJ, but I was not disappointed. The unmasking of DV was inevitable. After years of hating this faceless villain, we had to be given a look at the "creature" behind the mask. ROTJ did something which I did not expect, though. It shifted the direction of our hate. Vader became almost pitiful, a pawn in the clutches of the Emperor, a victim, while the real villain became the Emperor. Therefore, I feel it was fitting that when DV was unmasked, we did not see some hideous monster, but the scarred, tired, sad and aging face of Anakin. I'm probably in a minority, but I rate it as one of the high points of the saga.

If anyone is keeping track, you can add one more name to the list of fans of BEAUTY & THE BEAST. I caught the pilot over the summer reruns and have been watching ever since. A great show! Tim Blaes is right, it is mush, but it is well done mush. In that sense, it is similar to SOMEWHERE IN TIME. That was great mush, too.

As a known Elvis fan, I have to ask if anyone caught the film HEARTBREAK HOTEL? It had a ridiculous plot of teenagers kidnapping Elvis in '72 and making him a "pre-

sent" for one of their moms. Believe it or not, it was a tribute to Elvis and his fans. It poked good natured fun at his hokey films and was very entertaining. I loved it.

If anyone hears of a con with Dave Prowse as a GOH, drop everything and go! I saw him at a Creation Con and he is a fabulous guest. He set himself up in the main lobby and spent nearly the whole day among the fans, talking, signing autographs, standing for pictures. A fan could not ask for a more accessible guest. THANK YOU, DAVE!

Till next time, Follow the Force!

Slash Fiction

Dr. Mary Urhausen
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October 22, 1988

Jeez, these deadlines! How can November first sound so far away in the middle of summer--and then sneak up on you so fast in fall? (This from a person who hasn't even adjusted to it being September yet, and here it's almost Halloween already!)

In case everyone hadn't noticed, SW fandom is not dead; evolving, perhaps, but not dead. I have noticed no shortage of interest in fandom, although I have noticed the source of that interest is shifting gradually from the "old guard" to a new group of fans. I don't exactly put myself in that "old guard" (since SW fandom was well established before I ever even became aware that there even was such a thing as organized fandom for any genre!), but I'm starting to feel a little more geriatric when I look at these new young fans! Sally Syrjala noted in her last LoC that in STAR TREK fandom, the emergence of K/S fanfic marked a cycle of "extrapolation," a variation upon a theme. I agree, and I think maybe some of the same sort of thing is now happening in SW fandom. Not that I see a great surge--er, thrust--er--! Well, let's just say a great volume of slash fanfic in SW (and more's the pity, I say); but I think there's definitely a revolution going on in SW fanfic writing. We have a new wave of fans writing, and many of them are tackling subjects of a different nature, or from a different angle, than fanfic of the old guard. If, like in ST fandom, this new cycle marks the plateau before a resurgence of general interest in SW fandom, I'd be more than happy. And I love seeing the new fans, with their new "universes" and new ways of looking at the Saga, displaying their ideas in print. All it takes is enough of the "old timers", people who know the nuts & bolts of fanfic publishing, to get these new writers off the ground. Then, in the future, perhaps they will be doing the zine publishing--and we can sit around and read their zines!

In a slightly convoluted segue from that topic: Ming Wathne asked about SW slash fiction--specifically, where it could be obtained! Unfortunately--or not--I don't know of any source of SW slash zines; everything I've read--and certainly everything I've written!--has been distributed in an under-the-table fashion. There is a sizeable volume of work available, if you know someone who knows someone who knows someone... The axe of Lucasfilm still hangs heavily over our heads, I guess; or perhaps it's fear of the disapproval of our fellow fans? I've written slash in several fandoms, and enjoy reading it in most any fandom. I'm not even going to qualify that to "good" or "well-written" slash, like most people do; I like an occasional wallow in even "bad" slash! In most of the genre I'm interested in, it's the very concept of a slash relationship that intrigues me; even a poorly-written story can add something to the dimensions of that concept. Besides--there's not enough good slash writing to keep up with the demand for it! Oddly enough, K/S is not one of my big interests, though. I suspect maybe it's because I don't see that relationship as being "alternate universe" enough to even qualify!

Just one more thing: Regarding Lynette Lichtenstein's request for help in obtaining issues or copies of issues of certain zines--I hope she and everyone reading, and possibly responding to, her request realizes that making a copy of any zine without the publisher's permission is a NO NO of Biblical proportions!! That's outright theft of the publisher's and the writers' work. The correct procedure, if you're looking for a particular zine, is to write the publisher [and someone who has that particular zine can furnish you with the name and address, as can many other sources--like ads in letterzines!] and see if copies are still available. If not, you can either ask the publisher if they have allowed the zine to be copied, either by a zine copy service, or by individuals. If the answer is yes, you're in business, providing you can find another fan with the zine who is willing to do the legwork for you, or send you their copy to be copied. If the answer is NO, however--that means NO! If you make an illicit copy of a zine, that is outright stealing a zine! I realize these rules of good manners are sometimes not followed; and I'm certainly not accusing Lynette or anyone else of violating them! (I happen to know Lynette is quite a dedicated and true fan!) I'm just saying that to ignore these rules willfully, makes you a subhuman piece of slime--er, will not make you any friends among zine publishers or fanfic writers!

Happy holidays, and see you all in SE 21!

Lin S. Ward
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October 23, 1988

Surely enjoyed the latest issue of SE! I'm glad you were able to reprint Bev Clark's article about "The Return of Anakin Skywalker"; it was fascinating. The idea that Vader was a kind of doppelganger who overwhelmed Anakin is so intriguing! Would everyone, or at least every Jedi face this threat, then? Really like the idea that being influenced by the Dark Side clouds perceptions of certain Jedi abilities. Also an excellent point is that the pleasures of the Dark Side all appear to exist in the corporeal world--what a trade off!

Cheree, the picture of Harrison and son is precious! The item in SE about "Feathers" is the only info I've seen about it. Anybody know anything more? I've heard Hamill's also working on a horror/sf film called "Avalon Awakening".

Roseann Magda: I agree with you, the neos are helping greatly to infuse SW fandom with much-needed enthusiasm and interest. Welcome to all of you! Stay awhile! I also love reading all the story ideas in SE. I think it would be interesting to read more about what goes on around the rebel base and on a rebel ship under "normal" conditions. One reason I've enjoyed reading stories about the Imperials is that they often describe life on board ship, or at base.

Marti Schuller: Compelling idea that Leia's mother's grief gave Leia an early dread of making herself vulnerable to the same hurt. Thanks so much for the info about Downs catalog. Before I received this issue of SE, I'd already ordered a plate from Starland, which is the new company run by the Datazine people, Steven and KathE Walker. I had some problems with my order and UPS, and Steven and KathE have been great to work with. (TNG fans--one of my friends ordered a tape from Starland made at the latest Starcon-Denver, which has a long segment on Patrick Stewart's talk--he was WONDERFUL, warm, charming, witty.)

Debbie Kittle: I've tried TK Graphics, too (on Matthew Whitney's recommendation), and agree that they're great! I ordered some custom address labels that turned out so beautifully that I'm thinking of getting a rubber stamp with the same design.

Matthew Whitney: I love your idea that relatives might have similar Force patterns! If you do decide to invest in a word processor, I'd recommend that you start small. I started with expensive equipment and feel as if I really wasted my money because I don't begin to utilize it to its full potential. (You don't even need it for math, the way I do.)

Rachel N. Mohr: Agree with all your comments on the Mancini article...I don't think you could get a non-fan to read SE, though. I sent a terrific article to a SF fan and he thought it was really strange--it's just "to each his own". Just wish our fanaticism were as easily accepted by people as that of, say, football fans, for example.

Whew, I liked the covers of WOOKIEE so much that I made color photocopies to keep in my scrapbook! (Let's keep it up, "Andy" Urhausen!)

Bev Clark: Hooray for Sean Connery and Indy! Does this mean we'll be regaled with a devastating Barbara Fister-Liltz of Connery and Ford at the next MWC? I'm still quivering over her recent Connery and Connery works (father and son, I mean). *sigh* ((Ed Sigh, indeed! Does this mean I'm going to have to take a second job just to have money to bid on the darn thing??? I can see someone better not even let me into the artroom and they'd better lock me in a closet during the auction!))

Maggie Nowakowska: I think we have the makings of a great skit here--Han blast-drying his hair (HA!), seeing where Leia keeps her lip gloss, etc. I really like your comment that Kenobi's tragedy might be that his learning experience blew up in his face because of circumstances outside his control. I certainly like it better than the idea that he was the first Jedi to be this monumentally blind and arrogant, etc.

Loved your recollections of early fandom debates--gee, things have changed! Also loved your quote about heroes--very comforting!

Sarah Cohen: I like your Dad's style! Hmm, the idea that the Emperor is out of control in the Force because he had no training is a very interesting one. It would make a good story to read how he inadvertently discovered his talents and fell onto the Dark Path. He certainly blew it when he talked to Luke, all right. No, I don't picture Anakin/Vader looking like Shaw, either. I kind of figured they were hoping for a poignant comparison to Obi-Wan, but it didn't work for me. He looked so plump and out of shape. I'd have expected almost anything but that! Have any suggestions for better casting?

Sally Syrjala: Carbonization as life endowment is a beautiful thought! Han surely seemed "reborn" after the experience.

Catherine Churko: I feel sorry for Obi-Wan, too. No matter now awful his blindness, I'm convinced that he meant well and deeply regrets his mistakes. Often people are put in a position of trying to choose the least among evils; such may have been Obi-Wan's situation. At any rate, I know he didn't set out to destroy the Jedi.

Agree with you about the Melanie Rawn zines. Highly recommended to all! But, Melanie, there are some inconsistencies in the timeline for Solo--we want some stories to explain that, please! (heh)

Carolyn Golledge: Congratulations on your Fan Q! As I wrote to FLIP, the story ["A New Meaning"--FLIP OF A COIN #10] read like a bona fide sequel to WITNESS. I'm looking forward to your next story. *grin*

Some final comments: I'm shopping intensively for SW 12" dolls, and if anyone is in the market for a good buy (maybe a naked, slightly besmirched doll), let me know. I found a lovely Leia doll (hair down, no clothes) the other day for $6.50, but as I already have one, I passed it up. I also found a stormtrooper in good condition for $8.00, but didn't want it, either. As long as I'm looking, I might as well shop for others. I now have a Luke and Leia, and particularly want to find a Han and Obi-Wan, preferably clothed, but can't afford the usual $60-$100 price tag. So, if I find a cheap naked doll, I'll buy that one first. Which brings me to my second project, making clothes! If you have suggestions on where to get good patterns, or which fabrics are good, please pass them along! ((Ed: For the dolls or for yourself? And keep me in mind for those bargains you find! I'm looking for the 12" dolls, too!))

A recent viewing of ANH brought these questions to mind: What's the difference between a skyhopper and a landspeeder? What's a dewback? Why wasn't Obi-Wan concerned about Luke's obvious infatuation with Leia? And

a question about the radio show script--Bail says of Kenobi that "he saved us in the Clone Wars"--in what way did Obi-Wan save them? Did he save the Organas, or Alderaan, or the Republic? Did he save them as a general at the head of a big army, or as a single man in combat with Vader, or what?

Can't wait for the next issue, Cheree! Everybody have happy holidays!

Not Dead

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October 20, 1988

Well, I was going to get a nice detailed LoC (and without even trying for the Under-the-Wire Award!), but *blush* I've misplaced the last zine. Sigh. But I thought I'd drop everyone a line to let them know I'm still around.

It's nice to see that SW fandom is still alive and well (if they strike us down, we shall become more powerful than they can imagine?). Around here, a continuing story on the local news deals with whether or not Lucas will get the zoning variance he wants to build out at the Ranch (so ILM can be there with the rest of the company). It didn't look like the county was going to approve it, but public opinion seems to be swinging his way more lately.

I went to the Renaissance Faire in Marin several times this fall, and once a friend and I went as Willow and Madmartigan, telling everyone we were "from the land of good Sir George, which lies but a few leagues in that direction--" (wave towards Skywalker Ranch). Also this summer, my cat Murdock won a ribbon in a masquerade as Baby Vincent (awww...Well, if everyone else can brag about their kids, I'm going to boast about my kitty!).

Not much else to tell, hope everyone is well, and I'll try not to lose the nextish so I can do a real LoC. Final thought on what's important in life, and I quote: "Love, friendship, and understanding." (Stingray)

ANNOUNCEMENT: For those of you who might be wondering, my Indy zine, WELL OF THE SOULS, is not dead, it's just in carbon freeze till after the next movie, when I'm hoping interest will pick up. Thanks.

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October 24, 1988

Wow! Over half of issue #19 consists of clippings. Well, actually, only 18 out of 58 pages, but it seemed like half the space. I like the clippings, I really do, but it seems like a lot of the articles you reproduce say much the same thing (in fact, you printed the same news bit on page 19 and 28) and I'd rather see more LoCs, fan articles, and fan photos in future issues. (Actually, I'm just miffed that you don't use the clippings I send you.) ((Ed: I'd like to see more LoCs, articles and photos, too, but you can't print 'em if you ain't got 'em. So, howsa about it folks, hmm? Sorry about the duplicated news bits. I get a pile of clippings each issue from a lot of people around the country and squeeze in as much as I can. Unfortunately, most of it is written from copy released by the studios or news services, so it inevitably sounds alike. And sorry if I've not used some of your clippings, Tim. A lot of stuff doesn't get printed but I'm democratic about it--it all goes into a pile and I paste down what will fit on the page or fill in the holes, for the most part. With a few exceptions, I don't remember who sent me what when. And most of them come in with no credit of their source material.))

I'd like to know where some of the clippings came from, like the quotes by Art Garfunkel and Carrie Fisher on pages 16 and 28. Regarding Jack Mathews on page 18, Lucas never intended to create the preoccupation with big budgets and high grosses. It's not his fault that the studios/theaters worship at the Altar of the Megahit. Charles Chaplin seems like a critic I could come to respect, even when I disagree with him; a rare man indeed. It would be interesting if someone would regularly examine the collected critical responses behind individual movies, keeping a sharp eye out for jargon, elitism, and uncalled for smart-ass remarks. I can still remember Gene Shallot's review of THE SEARCH FOR SPOCK. He faulted Dame Judith Anderson's performance as the Vulcan T'Lar as being unemotional. I wonder how much mail NBC got in response to that stupid remark.

Roseann Magda: There are a lot of definitions for "fandom" and by some of them, SW fandon has died off. The market for action figures, coloring books, and glow-in-the-dark soap on a rope in the shape of Yoda has, for the moment, dried up. Most of the external evidence would suggest that SW fandom had died out, but fandom as we know it is more internal. Think of fandom as a healthy tree, but it is winter and all the leaves are off. Spring will come when George thaws out and makes another movie.

Marti Schuller: I also dislike colorization...in most cases. It very often distorts the imagery of classic films. Yet I must ask; is the world really deprived by the colorization of such movies as I WAS A MUTANT FOR THE FBI or ATTACK OF THE GIANT COCKROACH, or the first b/w episodes of GILLIGAN'S ISLAND?

George Lucas does not make movies out of the goodness of his heart; he does them for money. If he expects me to give him money, then he does owe me something--a good movie.

I can remember submitting a SW novella of mine to my 11th grade English teacher, for extra credit. She had never seen SW, but she was impressed with my story. There

was a scene I had intended to be humorous, but she hated it. After I stopped screaming, I re-read the scene, and re-read it again, and I realized, it wasn't funny! I yanked out a page, inserted two in its place, and it worked out wonderfully. If it ever sees print, I'm going to dedicate it to my 11th grade English teacher.

Debbie Kittle: As I believe Spock once pointed out, even plants feed on death. The hunter can respect, admire, sometimes even worship the hunted, as the American Indian did the bison. As for bumperstickers, if you really want them to last, buy only the coated kind. I don't think TK Graphics coats theirs.

Matthew Whitney: Yes, the SW Role Playing Game books are very interesting. One of them even has a never before published McQuarrie painting of the Imperial homeworld. But is there anybody out there who might be willing to run a game at MediaWest? Perhaps, Thousand-worlds, the RPG? It surprises me that more media fans are not into Role Playing Games.

Tasha Mohr: Yeah, I feel the same way about Yar on ST:TNG. The female characters are given the least to do, and if the actors complain about it, they get dumped. Gates McFadden has also been fired. Roddenberry talks the talk but he doesn't walk the walk.

Bev Clark: I was riding with Judith Low to MediaWest 2 and we were talking about the SW radio show. I couldn't get it in my area at the time, and I heard only a few episodes that a friend sent tapes of. The conversation was interrupted when an episode that I hadn't heard yet started on the radio, just as we were entering Lucas County. Coincidence, or cosmic design; you be the judge.

Am I the only one who has never really adjusted to calling the first movie A NEW HOPE? To me, the title will always be STAR WARS. (Does anybody remember the rumor that they were going to subtitle it "The Battle for Yavin"?) ((Ed: I do, from some crevasse in the back corner of my mind.))

Maggie Nowakowska: I blame Roddenberry for whatever image Picard has of being a "wimp". Surrendering twice in the first three episodes was not a smart move. I do like Picard, but I really don't think he's exceptionally smart, or imaginative. Regarding your comment that Counsellors might exist to curb "free-style behavior", I can't help but feel that they could use a little free style behavior. I am also reminded of backseat drivers like Galactic High Commissioner Ferris. If Starfleet captains can't be trusted to do their jobs without a chaperone, then God help Starfleet. ((Ed: An aside here, Tim, for a thought that just struck me. I wonder how long it has been since starships began having counsellors on the bridge...and I wonder if it might have anything to do with the plot revealed at the end of last season that aliens are taking over top officials in Starfleet?))

Cultural Imperialism and Planetary Ethnocentricity are not the only things wrong with the Federation/Starfleet; somebody has been badmouthing us in the history books. I know full well that our day and age is less than ideal, but I resent being compared to a Ferengi!

May I also recommend THE JOYS OF YIDDISH by Leo Rosten, if you are fascinated by words. Is THEY HAVE A WORD FOR IT currently in print? And thanks for the quote by David Small.

Sara Cohen: In TESB we clearly saw the back of Darth's head, all scarred and pink, as if from extensive burns. By JEDI he turned puffy and moldy looking. What gives?

Catherine Churko: The problem with writing LoCs late at night, when sane people would be in bed, is that I occasionally say what I mean. I think it is true that most of the readers of this letterzine are not planning to break into the SFX biz, that much I got right. But since I'm not likely to start working at ILM, that line was out of context. Sorry.

I hope I wasn't being too flippant in describing BUBBLE GUM CRISIS. The show isn't as silly as I make it sound. There is a lot of truly astounding Japanese animation out there. I would urge any of you with VCRs to find and rent WARRIORS OF THE WIND. The heroine of this story would make one heck of a Jedi. My only complaint about this translation is that about a half hour is whacked off, for no other reason than that the American producers thought no one would sit still for a two hour "cartoon" (didn't someone tell Disney that when he was making SNOW WHITE?). I've seen the Japanese original, and what they cut were scenes where people just talked to each other (dumping some much needed exposition, no doubt).

One possible way to extend the romantic interest in BEAUTY AND THE BEAST would be to include other relationships; I want to see something between Mouse and Jammie.

I flipped through a copy of THE HERO WITH A THOUSAND FACES in a bookstore, and I couldn't get into it; it was just too dry for me. On the other hand, I've looked at the trade paperback, THE POWER OF MYTH, that tied in with the PBS series of the same title. The book was very intriguing, but at $20 a bit out of my range. I just hope PBS rebroadcasts the series.

Two more cross-universe scenarios: The next time Picard wants to play detective on the holo deck, how would he react to having Roger Rabbit for a client? This may not exactly be cross-universe in the purest sense, but what if the VOYAGERS had to make sure the seatbelt snapped when George Lucas had his car accident, or make sure Gene Roddenberry didn't stay a policeman.

I'm afraid I wasn't much use at MediaWest #8 this year; I had a bad case of congestion and was living off of Alka Seltzer Plus for the duration of the Con. If MediaWest wasn't just once a year, I probably wouldn't have gone.

I was on one panel with Roberta Rogow and Jean Stevenson, two of the few women capable of out-talking me, and had a throat so sore I almost couldn't talk at all. I want a rematch! I found a couple of Trek fans as interested in Saavik and Romulans as I am, and we had an interesting conversation in the hot tub Monday night, but they never did write back to me like they said they would. *sigh* I just hope they are there next MWC.

It's probably a good thing I'm not in control of ST:TNG. If I was, I'd probably never do a completely serious episode. There are two multi-parters I'm not sure I could get away with. Does anyone remember the "Next Generation" cartoon by Ursula Sandmann in SHADOWSTAR #24? I'd modify it by making them the Rebellion in the Mirror Universe at the time of ST:TNG. They could fly around in all that was left of the ISS Enterprise--the saucer section, slightly modified to resemble another well-known spaceship. We could toss in some other media, as well; perhaps Leia P. Kirk is illegitimate and her real name is Blake. Saavik could be their Servalan. Ford probably wouldn't do it (they couldn't pay him enough) but it would be wonderful if they could get as many of the SW cast to perform in it (Perry King might fill the Vulcan smuggler Solo's robes). Work on it enough, and five or so episodes

could be milked out of this craziness. The rumor is that the last ST:TNG episode of the second season will be a return to the Mirror universe. Let's just hope that they don't do the predictable thing.

BATTLESTAR GALACTICA would get the same treatment. Well, actually, I'd take the BG scenario, which was always soft space fantasy, and see if I could make it work as hard SF. The Cylons would be berserker-type robots, a real threat, not just chrome-plated stormtroopers. I'd cast Brian Dennehy as the "Adama" character. Picard: "You must tell me about this fascinating legend you have, about the lost colony of Earth." Adama: "Uh, I made it up. There was no legend."

Keeping in mind that April Fool's Day falls on a weekend, the one Classic ST episode I'd like to see remade next season is everyone's favorite episode, "Spock's Brain". Sybil Danning, in an appropriately skimpy outfit, grabs Data off the bridge. When the rest of the crew catch up with him on the planet of the S&M Queens, they find him doing Max Headroom impressions inside the local super computer.

One last stupid question for everybody: which would you rather be, a 'Toon or a Muppet? I've always been a Muppet myself.

I don't want to set the world on fire, I just want to light a flame in your heart...

Burnout

Barbara Brayton
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October 26, 1988

Well, surely I must be a candidate for the Under-the-Wire Award.

Well, gosh, I merely suggested that Han might have actually done something stupid at some point in his life. Heaven forbid! Sure the Death Star maneuver was brilliant--because it succeeded. If it had failed, it would have been seen as a dumb stunt.

"He certainly has courage."

"What good will it do us if he gets himself killed?"

I'm afraid I have been subscribing to STARLOG for several years, and rather like it. Beats heck out of CFQ. To each his or her own, I guess.

Thanks, Maggie Nowakowska, for answering my question regarding THOUSANDWORLDS. Your explanation was perfectly satisfactory.

To all the zine editors whose zines I have bought and not LoCd, my apologies, but by the time I get around to reading them, deadlines have usually passed. I will try to at least drop you a line and let you know I enjoyed them. Let me start with Melanie Rawn a/k/a Ellen Randolph. I did read SANCTUARY, and enjoyed it very much. It was interesting to see how future generations of Skywalkers and Solos turned out. And I liked the fact that not all of them turned out to be Jedi, yet still made important contributions. We can't all be so blessed with built-in advantages.

You probably heard that they wanted to film INDIANA JONES AND THE LAST CRUSADE at Mesa Verde. Permission had been given, but they backed out ostensibly because there was sacred Hopi land involved. However, I think it had just as much to do with other protests from environmental groups and the park archeologist who had written a five page report opposing the filming. It's just as well; there is no way you could bring in a film crew with all their equipment and not damage the ruins.

Mary Urhausen: I LOVE Arabians; they are probably my favorite breed. Do you raise and show them? Could you recommend a breed journal I might subscribe to? I like to keep up with what is going on, and it's worth it just to see the gorgeous pictures.

It stands to reason that many fans would be burned out on SW after devoting ten years of their lives to it. It shouldn't be so hard, then, to realize that Lucas might be burned out, too. Whether or not he succeeds at what he wants to do, it is still his life to do with as he pleases. I certainly wouldn't want him to go back to SW because he was broke, but because he really wanted to. Otherwise, his heart just wouldn't be in it.

Fly casual!

Simak Fan

Catherine Churko
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October 28, 1988

Greetings to all. I hope everyone enjoyed a wonderful summer and early fall. Knowing how hot and humid it can get in New Yawk, I can sympathize with your lack of A/C, Cheree. And having grown up with several of my cousins, who were like half sisters and brothers to me, I can deeply emphathize with your sudden, shocking loss. I hope these past few months have taken the sharpest edge off the pain you must have felt. How is Katy? I hope you and Randy are through "watching and waiting" for any return effects of her eye problem. It is a fun thought as Marti Schuller mentioned, if Katy should follow in her mother's footsteps as a SWzine fan and/or SF fan and run into us here and there through the years! ((Ed: Thank you for your sympathies, Catherine. I appreciate it. See the Editor's Page for more on Katy.))

I just want to relate several other non-SW but definitely SF related items briefly. Look in your fancy bookstores (look is right! -- for those low on cash!) for a BIG (I mean BIG) book called THE HOME PLANET--Images and Reflections of Earth from Space Explorers ...Oh, my... I haven't even read any of the quotes yet because I was SO

busy looking at the photos. It appears to be the most extensive collection of pictures taken by the various astronauts on their missions above Earth, of the Earth. Truly unbounded glory. For those of you living on or near shoestrings, I recommend the November issue of LIFE Magazine (no, I'm not a shareholder), which has about 15 or so of the pictures reproduced from the book (and some text, too).

It was good to see the shuttle go (and return) safely in September! Oh, yes, indeedy. My only less than glowing comment would be that I wish during the time we were on the sidelines, we, as a nation, would have been more informed by the press about other space explorations going on in Europe, Russia and China, instead of by the "backdoor" months later on a marvelous program on just these said events! In otherwords, as I'm struggling to convey, that WE in the U.S. should not be so, SO nationalistic (neither should any other country) that we can't be excited about space exploration by other countries. Space exploration is bigger than ALL of us. And when we turn towards Home, hanging in the infinite blackness of space, we ARE one planet, no funny dotted national boundary lines on that orb.

By the above, I am not advocating xenophobia, either. (Certainly with that attitude, we could NOT survive in a healthy manner in SW's universe, that's for sure!) And that leads me to the next item which is mentioned in passing of the author by whose work started me on the path that would eventually (among other things) lead me to be frolicking in the pages of SE in the first place ... Clifford D. Simak, SF author extraordinaire.

Clifford Simak's works were filled with wonderful SF ideas, planets, gadgets and diversity of beings. But he took it further. He showed that caring/compassion was an essence that flowed out from the center of a being no matter what form it took to our eyes. A bunch of stories were crafted talking about the "evils" that could arise from ridigity of thinking by individuals and cultures, when one's conscious or unconscious boundaries were threatened or broken; the hatreds and then actions resulting from those hatreds. And, most radical (I think) was that he was not (especially in SF at the time) afraid to speak of, explore, admit to a spiritual yearning in his characters (spiritual v. formal religion/sometimes being very different animals) in a most wonderful and dignified way. Clifford, your book TIME IS THE SIMPLEST THING was the first SF book I ever read (spied upon my father's bureau) and it profoundly shaped what I would look for in SF books, even if at 10 years old I didn't understand half of what I was reading! My mind was touched in places I didn't even know there were synapses waiting to be awoken! That along with WAYSTATION, ALL FLESH IS GRASS, RING AROUND THE SUN, and IMMIGRANT which I would read later on, stand like well-worn talismen of wonder, hope and exploration against cynicism and despair on my bookshelves. Thanks for building the crafts that would take me from my little lake into the endless waters of the Imagined Universe. Many mansions, indeed!

Lastly, I do ask, if anyone is so inclined, to mentally send good wishes/prayers/white light/etc. to me as I embark, over the next few months, to do my pro portfolio (which is heavily sf). What do you mean, you thought I WAS done with it? (sigh!) My main color style is too time consuming to be the only one, so I have been experimenting with a simpler extension of that style plus going back and re-experimenting with another style I've played with off and on through twenty years. My B/W styles are pretty set, I need to do some pieces in certain (but at least I know how!) styles while I'll have some of my best SWzine pieces representing other styles.

The problem is I have overdriven myself after my 9-5 job to exhaustion and nearly to full-blown illness over the past few months in trying to get it all done yesterday! To have the belief that I can accomplish this and the faith/patience to know that it will be done in the "right" time, well, I've been down in the Tree Cave battling that one out. I have pulled back only this past week after my Second Serious Warning Signs and said, all right! I'll have faith and ease up! The whole x-wing raising scene of ESB just "strikes" home so true! So, I hope that by SE#21, I can report that I'm at least half done, almost done even! AND done it in a gentle way on myself. Enough of that. (Now you have an idea of how frazzled artists can get over their work. I've had some great times, too, but an overabundance of negative thinking crowded in.)

On (finally) to all the correspondence...

Thanks to you, Cheree, and your sources for all the clippings in #19. Thanks also to Bev Clark for her fascinating article which I need to reread again to get it fully.

I actually (believe it or not) scrawled out my whole letter at the end of September on lunch breaks overlooking the glorious warm sun-diamond waters of Lower NYC Bay but all the above unhappiness interefered with the typing so I guess I'm the last one (unless my g'day buddy beat me) again. (sigh)

Ming: I could spend a whole letter on women's abilities and how they've been both actualized, hidden and repressed throughout (not that I'm a gifted historian on the issue) history but this is not the place. (Maybe somehow I'll pen a letter privately but that may be a long way off). Suffice to say, after I saw what can/and does happen to women in Brazil who want to better themselves (there recently was a 60 MINUTES piece on this) AND is totally supported by the law of the country, we HAVE a long way to go! (My mom did mechanical drawing at Hughes Aircraft during WWII so I do have a personal differing role model in my life. You should ask any of our zinepals who live alongside the RRR's, the Rabid Religious Right (BEFORE anyone gets TOTALLY offended by my reference is in referral to a certain vocal/active segment who want Their Way of Life to BE Everyone's Way of Life, and they'll practically kill 'em to save their heathen-devil-ridden-souls) about what THEY (the RRR) think women should be. Or read "Native Tongue" or "The Handmaiden's Tale". (And I've spent too much time on such an important and sometimes depressing subject.)

Your group of refugees sounds delightful! Gee, I've not seen (except for my ATAT) anything like those thrown out in the trash and I don't pass by garage sales in NYC! (Manhattan, anyway!)

Roseann: Hi. I think I've seen your name in some of (to me) the early back issues of SE that I acquired. Last issue #19 marked my first year in SE Locdom; by this time next year I guess I'll definitely choose to call myself a fan and not a neofan anymore. I'm just so happy that more people have found their way "late" into SWzinedom like myself. It means we will be able to carry on along with all the longtime fen who choose to remain.

Actually, as an artist, I have plenty of little preliminary ideas/sketches hanging about, especially when I'm doing sequential work or when I've gotten stuck or have several ideas on how to present a scene/idea. Even

in my fledgling writing attempt, I have scraps of paper. So I would be surprised if George didn't have anything preliminary to show for all his completed efforts, even if it wasn't in legendary "9 book" form. I even read in an interview with Ralph McQuarrie, the man only chiefly responsible for helping George (as his art director) to translate his ideas to visual terms, that George shows McQ some sketches of SW ideas he did himself way early on. (And McQ said they were pretty good!)

Marti: Hi ha, Madmarti(gone). Yea, I was disappointed, too, that our gracious SE host could not attend MWC the past two years, but there's always next year so perhaps we shall get to meet her in person yet! (Finally, I'm sending in my membership this week.) ((Ed: It's on my calendar and I even started a special savings account just so I'd have the money this year! I really do miss seeing all you guys!))

Sweet Force, I swear, Marti, only my sister made a passing remark at ROTJ that Luke was looking rather handsome now, everyone was drooling over Solo. So it WAS quite a surprise to meet at the time in SE#14 such raving Luke Lusters as Sally, Jenni and Sandi. So, at last, I had found my kinda people. I've grown to admire and love Han through his evolution and revealing of his character and I think he's a handsome fellow; he just doesn't inspire the same raving lust that Luke does. (And, nooo, Melanie, I'm very much alive, thank you! And I saw Melanie's book cover up in coming attractions in our sf store!)

Thank you so much for your "artist of worth" comment. If you read my beginning you'll see that I have trouble believing that at times. I am interested in the ambiguity/strangeness surrounding Ben's original comment on Dagobah re: the Other. It will be interesting to see (hopefully) the Original version from George. Everybody, aside: I have trouble with fen who insist (and even George is still imagining and filtering the SW universe through ideas from our universe, which so far is still only one inhabited planet) that, well, the Force is weaker in women, girl children, etc. Must we be limited by our own small world-view? (See, Ming, a perfect example of POV as laid down through hundreds of years and repeated so much as to BE taken for the truth!) The Force is an energy/spiritual essence that I say, anyway, has nothing to be tied in with the obvious general difference in men's and women's physical strength. (end of soapbox)

I have read some interesting speculations here in SE that don't rely on that assumption to explain why Ben's remark remains so strange in light of ROTJ's revelations of Leia as Luke's sister. The only thing that makes sense to me is that at that point (depending on the timeframe between the events of ESB and ROTJ (a few weeks, eight months? and perhaps the stretching of time on Dagobah? -- I've heard that proposed, too), it's too late to start Leia on the training to have her face Vader. We see the dangers of being half-trained and facing the Dark Side or even just dealing with the immensity of Force energies/abilities in a world where Jedi have been rendered suspicious, unsupported, etc. and teachers, guiders are reduced to one being who will not leave his home (probably for good reasons, of which I've read, too). Plus Leia is a crucial part of the rebellion's leadership, besides her symbolic aspects, as a strategist/diplomat, etc., so at that point, maybe she could not leave and get the proper training in time. We'll see, maybe!

Matthew: Thank you for taking the time to explain your remarks in #16. I would concur re the petty dictators. I would also tersely add here about certain corporations involved in food or trade especially that help reduce a "developing country's" ability to be self-reliant in general in the way of feeding themselves. That's all, for here.

Missed you at the Creation Con last Jan., although I ran into Rebecca Carey. I think they have really pitzed-out! But my first con was Dimensions in NYC in June '84. I say they generally spoiled me for Creation Cons after just about 2 of them. I just kept going until this year after the 10th SW anniversary excuse for a con in Jan. (We were also on unemployment, so money became an issue, too!) The first fan con I attended in Nov. '86 was infinitely better than Creation. And so pretty much too, LunaCon in Tarrytown, NY, has been better than Creation. (It's the way they are oriented and maybe they are getting too big for their britches? Who knows?)

Very nice story in TREMOR IN THE FORCE #4. I like the mix of personal conflicts coming out of the politics of the times. Interesting ideas making Ben's and Owen's father a "balancing" force between the Jedi and Palpatine's people. Also the cultural touch of the spice-water is the kind of detail that helps to make a story come alive. I'd like to see how you would handle Shalmanna and Luke's last time together.

Interesting point about with Force patterns reflecting bloodlines. Several authors have used this in their stories, although I'm not sure if I subscribe to the theory. As far as the Tydirium goes, since Luke was the only openly developed Force-user at that time, his Force pattern needn't be similar to Vader's to stand out. Though the point is good on him using the Force to find Vader, he opens himself up for Vader's detection. A mistake, costly, at the time, but perfectly understandable...he IS a rookie Jedi.

Tasha: Welcome, neofan. And do I hear another Luke luster in the wings? Yes, Jean Kluge outdid herself! I subscribe (somewhat newly, I guess) that eventually evil actions will somehow either obviously or indirectly growing into results, trip itself up. The Emperor's arrogance/overconfidence makes him blindly taunt/urge Luke on after he's severed Vader's hand and stands over him ready to kill him--is the kind of indirect trip-up with direct results. I think Palpatine was one very strong Darksider and it is interesting that we don't see the ghosts warning Luke of that particular aspect of his power (although that could have been--rather sloppily, plotwise -- for dramatic effect. That raising of his hands in that kind of arcane gesture (pure fairy-tale visual) and bolting Luke was dramatic and shocking (no pun intended--honest). But in Alan Dean Foster's novel, we see Vader throwing an energy ball at Luke. And you did just fine with your first LoC.

Bev: I wish I knew more about the Skywalker Ranch/Marin County controversy. I don't like so far what I am hearing re: George's actions. I remember an interview a long time ago saying they specially designed the Ranch to be as blendable into the landscape as possible, with some kind of ecological aesthetic involved.

It WAS only once, but, gee, I'm not the only one who dozed off during THX 1138. And although I get a hell of a lot of fun out of lusting after Luke, I identified with him way before I ever lusted after him. And I also identified with Leia from the start. And cheered for the rest of our good guys. And, I did read a few glowing reviews of ROTJ.

Maggie: Hi. I love that silly ST filk. It got played for weeks on our new music station. I very rarely, if ever, am turned on by the bad guy(s). I guess it's tied in with the arrogance of those visciously and overtly trying to assert their power over others. (A short, somewhat simple answer to a complicated issue/emotion.)

Mary: Gypsy's so beautiful! Glad you showed her off. When I started my original SW prequel "comic", I did it because I wanted to fill in the story. I couldn't WAIT for George to do it, so I did it. I had no idea then in the summer of '83 that my illustrations would come back to me because of this urge and NO idea that all youse guys were out there happily LoCing and zining away! Hope we get a longer letter from you in SE#20. And congrats on the Q!

Sarah: Hi, it was good to meet you at MWC. Hey, gone to any Creation Cons, lately? heh heh No, I really don't think Palpatine laughs at the end. I listened again ... just a Chewie howl that gets cut off as they edit to the SW theme for the credits. And I think it's much more than Yoda being afraid of Palp; have read some good story ideas about the reasons why. Read my letter again. I said the script was finished, not the movie! I don't know if I'd speak of the Light/Dark sides re the "complementarian" theory of the New Physics (not that familiar with that portion of it) but there is a French theoretical physicist that talks about something like consciousness of particles ... particularly, I think, electrons ... as some manifestation of a spiritual force. I've only read one article on it.

Sally: My involvement in SW indirectly/directly unconsciously led me towards just such New Age type stuff (which is an eclectic group of old and new ideas). Especially TESB, the second time it hit the theaters, the year and a half before ROTJ came out. Although, if you read my tribute to Simak earlier (and any of the mentioned books), I was very early primed to eventually become in tune with all that. Though, I can identify, through my overtaughtness in the "sciences" and therefore a real struggle to get away from poo-pooing all of this stuff as "tricks, nonsense, and hokey religions" with Han's first reactions to Ben and then Luke's training. I like your comments on Han's unveiling character and changes.

Carolyn: Hi, good to see you at MWC, an inspiration to us all. The Q? Talent like yours deserved to be hailed! But decorum? ...ahem... Dare I tell the rumors about you and Luke? All I know is she had just missed one of the Solo Fan Soirees (with sleep-deprived Han included) and Luke happened to be strolling by, and the Look she gave him! Having used the same Look the day before and getting delightful results with Luke--I can believe the rumors! As for Ms. Jones, a powerful Jedi! I could feel her using the Force clear across the art auction room! On the other hand, that Aussie Corellian has a stunshot good for halfway around Terra, I better watch out! Well, someone has to reveal the sleaze for all those neos who've never attended a MWC.

But, unsleazily, I wish everyone the best of the approaching Holidays. Take good care of yourselves, the Force light your way.

P.S. Folks, if we don't give Lori and Gordon any ideas for SW panels, we ain't getting any so--get those brain cells working! Here are some I came up with:

1. "It ain't over til it's over: Endor--Last Triumph or Long Haul to the New Republic?"
2. "Butcher, Baker, Candlestick Maker--Types of Jedi and their Roles in Galactic Society"
3. "He's dead, Jim...er...Luke: The Emperor--Dead as a Doornail or Lurking 'round an Interdimensional Corner?"
4. "Dazed (K)nights--Can we/should we/do we want to come out and play in adult SWzine universe...and have we seen the last of the lawyers?"
5. "The Stranger--Who was Luke and Leia's Mother?"
6. "From Bitch to Empathic Leader: Leia's portrayal in fanfic and how it reflects us."

Art Talk

Melanie Guttierrez
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October 21, 1988

Hello, gang!

Before I get into individual replies, I'd like to say something to "old" SW fandom in general.

I realize many of you have been fans since 1977, and have, in SE or in private correspondence, no doubt argued everything about the SW characters, script, and creator in minute detail. I can only imagine what heated debates developed about Kenobi's lying, Vader's turning out to be "the Luscious One's" Big Bad Daddy, and the apparent revelation of Leia as "the Other". Strong opinions are out there, huh?

Well, I suspected there were, but y'see, the thing is I MISSED all those debates! Still, in this cultural vacuum, I HAVE managed to formulate certain opinions and theories.

As a "new" correspondent to SE, I'm bound to make some of you see red by asking for or simply offering an opinion on things like hidden dialog or the puzzling Mr. Lucas. Keep in mind that it's all NEW to me, and other "newcomers" like me. I've never had anyone to discuss these things with before! It may be that the majority of you will disagree with my thinking; I already disagree with some of yours. Please understand that "new" fans like me do not intend to bore or offend anyone, or--Force forbid--cause any dissension in already dwindling ranks. We simply want to find our place in long-established SW fandom.

That said, I'll move on.

Catherine Churko: I'll settle for books, too! Heck, I'll settle for a final, definitive "no"! I must disagree, however, with your artistic analogy. If my clients want a portrait of their child (who I have painted every year since birth and who is sheer aggravation as a subject) and I want their money (THERE is the difference), do you think I could try to convince them they want a portrait of Mark Hamill instead? Personally, I'm bored painting Southern scenery and antebellum scenes of the Vieux Carre; but I paint them, 'cause THAT's what sells! I still paint the impressionistic canvases that satisfy me, and do my SW illos, but until, and unless my clients

pay for what I like, I'll give them what they pay for, and want. George is financially able to satisfy both his customers and his artistic temperament. No one will ever convince me that he hasn't wasted the last five years. Two of them could have been spent making a film he has a guaranteed audience for.

Ming Wathne: Great seeing you at WorldCon. Sorry I couldn't make it Sunday; the weather was so lousy. Hope you enjoyed New Orleans and your extended vacation. Iceland yet! Enjoyed the card. Let me know how you've done with the patterns for Luke's clothes.

Marti Schuller: What, me obstinate? Professionally! When I think I'm right. I think Lucas does owe us; filmmaker + audience = fame and fortune. I wasn't curious about WILLOW and it turned out that the movie-going public wasn't either. It was a critical bomb; and he'll get none of my $$ for further rehashing of SW ideas in a film other than SW. At least we agree on loving the SW saga, eh? And Luke...*sigh*...

Matthew Whitney, Bev Clark, et al: I grant Lucas praise for RAIDERS, TEMPLE OF DOOM, AMERICAN GRAFFITI and THX 1138. Of course, only the Indy films are future moneymakers. I recently heard that THE LAST CRUSADE will be the last of the series. I'm talking original ideas here; Lucas' credit for KAGEMUSHA was for producing. HOWARD THE (DEAD) DUCK, TWICE UPON A TIME, LABYRINTH and WILLOW sum up his creative output since JEDI. "Breaking even" is not the goal of a million dollar + film company. A filmmaker is, and can only be, judged by his films. Excluding the Indy series final installment, how do you explain his post-1983 offerings? It's not a lack of money, or time, or an audience waiting to see a film with LFL on it.

He can make all the "personal, non-linear" films he likes (if that's his reason for not working on SW films, where are those films?). Consistently ignoring the public that gave you that freedom with their $$ is a slap in the face. Thems my feelings, folks, and if it makes me "petty", well...I reserve the right to be petty about something big at least. Wouldn't it be nice if George spent as much time considering us as we do him?

And to all those who may have gotten the impression that I dislike Ben, or think him malicious, you're mistaken. I confess, right here, that I am a supporter of the "Game" theory. Kenobi, and especially, Yoda, have the "Master Plan"--Light defeats Darkness--as their primary consideration. I don't see, though, how the Cosmic Chess game can have a game master when the Force, dualistic and impersonal, is the game. Balance is the key, Yin and Yang. With the generations of Jedi tilting the delicate balance too far to the "positive" side, the Force itself would have to favor the "negative" in order to achieve the vital balance. Of course, the human nature of the "players" played a part and the Empire, Palpatine and Vader were the result. The cycle begins again with a "negative" imbalance. Only if the numbers are decreased, can the impersonal Force (being used against itself) ever even things out. Well, by Jedi there are only three players left. Still uneven. It HAD to get down to two. Luke could either (1) turn, side with his father, kill the Emperor and "rule the galaxy as father and son", (2) turn, give in to hatred of his father, kill Vader and "take his place" at the Emperor's side, or (3) recognize himself as the man in the middle, choose Light by facing the Emperor and wagering his life on his "feeling" about his father.

He was right (though a little cooked!). Vader/Anakin was the "man in the middle" then. He chose the "positive" side of the Force and "eliminated" the "negative" Emperor.

NOW, what if Ben and Yoda are the "coaches" on Light's team? Maybe they really love their quarterback (Luke). Maybe he's all they have; or at least (if you believe Leia, rather than Anakin as the "Other"), their best chance of winning the "Game". No more time outs left; gotta send in the little guy, no matter how big the other team's linebackers are. Their only decision is, what can we afford to lose, the player or the game? The "only hope", "on this all depends," talk leads me to believe that the "coaches" would protect their star player as best they could by saving him the anguish of truth told too soon. So Ben "certain point of viewed" the truth, and Yoda 'fessed up at the last possible moment; and all because they knew the stakes were so high and the "Game" was far more important than the players, or themselves!

So, you see, I can love Ben and still call him a prolific prevaricator. Perhaps, if Luke triumphed, Kenobi's lie would be forgiven, or at least justified. If Luke failed, all was lost anyway. No one else could have turned Vader. The father/son relationship was an unalterable factor but one whose revelation would have done more harm than good before Luke's emotional and Jedi maturity.

Maggie Nowakowska: What say you to the above? Regarding Castaneda's influences on Kenobi's character, do you think the rather hard clap on the shoulder Ben gave Luke at the burned out sandcrawler in ANH is the same "centering" hit Don Juan administers to his apprentice?

Don't you think the description of death in THE POWER OF SILENCE is an excellent explanation for the Jedi existence beyond corporeal life? Hope you (and everyone else) caught the Campbell POWER OF MYTH series on PBS; especially the first installment with the clips from ANH and ESB. Also, many thanks for news of THEY HAVE A WORD FOR IT. With any luck at all, I'll be able to find it here in the boonies in a year or two; then I can stop lugging around all those obscure, old dictionaries! Loved your quote about heroes! Here's one for you:

"Forgiveness breaks the chain of casuality because he who 'forgives' you--out of love--takes upon himself the consequences of what you have done. Forgiveness, therefore, always entails a sacrifice.

"The price you must pay for your own liberation through another's sacrifice is that you in turn must be willing to liberate in the same way, irrespective of the consequences to yourself." -- Dag Hammarskjold.

The first paragraph is Luke in JEDI, the second, Vader.

Tasha: Thanks for the praise on "Exceptions". Hope you like "Back to Bespin" as well. Anyone who wants to read something memorable should look for Tasha's "Victory". Everytime I see the cremation in ROTJ, I see every word of it on Luke's face!

As for Palpie's "electrifying" personality, I don't think Luke was expecting a few million volts from each fingertip! (Any lasting effects?) I think Ben and Yoda knew; those grave warnings suggest knowledge of more than they would (or could) say. "Wouldn't" implies malice, "couldn't" helplessness. If Luke did know, throwing that saber away was a new standard for courage. If he didn't, I would think Ben and Yoda owe him an explanation!

Marti Schuller: About your writer's survey. I write in longhand on anything handy, refine it as I go, piece it all together in some semblence of order, re-write in longhand, then type. Usually the second typewritten draft is

the final one. I find typing looks so "real" and finished that mistakes or new ideas show up at that stage. Anyone else out there co-write over the phone till 3 a.m.?

Sarah Cohen: No, I wasn't disappointed by Sebastian Shaw as Anakin. I had no expectations, having seen JEDI first. Somehow, I just assumed Luke would look more like his mother, although there was a slight resemblence around Shaw's eyes and mouth. I think Mel Gibson looks like the younger, unscarred Anakin if you don't consider height. How about Emmanuelle Beart (DATE WITH AN ANGEL) as Luke's mother? Who would you cast?

Melanie R.: Yep, my dad has GWTW-itis. Thankfully, it wasn't Scarlett (*cringe*). Not too easy to find personalized stuff, is it? I sorta feel obligated to fake a Southern drawl while travelling.

Bev Clark: I commend you on your in-depth, thought-provoking Eschatology. It joins my reference material, and is appreciated more than you will ever know.

Finally, before I grab the charts and scope and head out to feed the mosquitos, to Cheree, my heartfelt, if belated, condolences on your recent bereavement. I'm sure this one summer you're glad to see end. I hope you and yours are doing well. FANTASTIC job on TREMOR #4! I don't know how you accomplish so much, so excellently!

Till next time...Fiat Lux in Aeternum!

Same Sex

Maggie Nowakowska
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October 10, 1988

Hi, to everyone of you and happy holidays, whichever are celebrated in your house.

Again, it's nice to see all the MWC pictures, especially those of the Italian fans. I recently saw a copy of their zine, ALLIANCE, and was very impressed. Now, if I could just find someone locally who could translate it for me since the bits I can figure out using my Latin and Spanish studies are far too incomplete and far too intriguing. ((Ed: To clarify just a bit, the folks from Italy weren't at MediaWest. Gian Paolo sent those two photos in a letter to me and I decided to run them.))

Thanks for the WILLOW clips. Reading the commentaries on the reactions to the critiques of the movie were fascinating. I have to admit to being glad that Lucas generally ignores the critics. Fans may complain that he doesn't listen to them either, but the flip side of such attention is the application of too much importance to such commentary and the eventual selling-out to a vision other than one's own. I prefer a filmmaker who continues to do his own thing, however many less-than-perfect films he produces. In these days of selling presidents like detergent and cars, and of movies/TV shows that are copied ad infinitum off successful dramatic creations, I appreciate someone with the guts to do what he feels he must.

Oh, dear, another ranting Personal Statement. I can appreciate the position of someone who has nasty things being said about her, but there must be better ways to take care of the problem than printing semi-explanatory letters that only betray a fan's temper (however justified) while confusing the rest of fandom. Yes, we need to know when there are problems afoot; however, the aggrieved parties should have a way to make fandom aware of their difficulties without the attendant danger of making themselves look peckish or worse. Maybe fandom needs a couple of impersonal Personal Statement Forms. One could read:

PUBLIC STATEMENT OF REGRET

I, (Fan A), am experiencing difficulties with (Fan B) concerning (the delivery of a zine/the return of a check/etc). I have tried to resolve this situation for (x months) to no avail. If any other fan knows of any reason for this unfortunate situation or how it might be resolved, please contact me with a SASE at: (name and address).

While another to counter rumors already making the rounds could say:

PUBLIC STATEMENT OF DISAGREEMENT

I, (Fan A), am experiencing difficulties with (Fan B) that include what I believe are public misrepresentations of the situation between us. Since this misunderstanding advsersely affects (my fannish activities), I would appreciate the opportunity to answer any accusations of misconduct on my part, and will respond to any inquiries by fans who wish to make up their own minds after hearing both sides of the disagreement. Please contact me with a SASE at: (name and address).

Fans with legitimate grievances could use the PSoR, leaving fandom with the assumption that those fans who resort to rumor and to mass vitrolic mailings are free to be Seriously Questioned regarding their intentions. Such statements as the PSoD could keep fandom informed of active problems (often caused by aforementioned nasty mass mailings) while minimizing the chance for compounding the fracas.

On to the letters:

Matthew Whitney has a good idea about the forceful similarity between L&L and how that similarity could have misdirected DV into following the Falcon off Hoth. For all that Luke has had some small exposure to Jedi disciplines by then, Leia's diplomatic and legislative career probably nurtured her inate skills equivalently so that the "taste" of their abilities would be the same to someone not so well acquainted (yet) with Luke. Another possible tangent is that the first stirrings of Anakin's revival are not only compelling Vader to search out the known son of Anakin Skywalker, but that Vader's exposure to Leia on the Death Star has also subconsciously sensitized him to her while consciously identifying such response with Luke, the known quarry. (He does seem the sort to assume he knows all he needs to know about a situation, and who then subsequently insists that all new info fit that standing assumption.)

Sally Syrjala: What a wonderful idea! Chewie as Han's spirit guide!

Tim Blaes: Yeah, B&B is mushy, but it's literate mush and I'd guess that that's probably one reason why you don't mind it. Another might be that the feelings that B&B inspires are complimentary to the whole human, re-

flecting the union of emotion and reason, not just the indulgence of "feeling good" that generally "mushy" entertainment provides.

(Before anyone writes in that there's nothing "wrong" with occasional indulgence, I agree. But, like Tim, I don't care very much for the mushy variety and when folks like us find ourselves enjoying a presentation that seems "mushy", we wonder about the differences between this'n that. All you folks more indulgent in this particular area, skip to the next subject, third paragraph down.)

So many articles puzzling over Vincent's appeal concentrate on the physical challenge of his and Catherine's relationship. I really feel that by doing so, they miss the significance of a more exquisite, and harder to attain, love born in psychic/spiritual/intellectual intimacy that is not dependent on physical aspects. Sometimes it seems--to me--that most romances today concentrate on one of two goals: physical satisfaction or status satisfaction. B&B recognizes that those are short-term goals, and that as such can never compare to a lifetime satisfaction of the spirit. Everytime I read that the B&B romance is "doomed" to failure because of the sex angle, I wonder if the author honestly believes that all the couples out here who can't have conventional sex--and who seem quite content--are just fooling themselves. Sex is wonderful and sex is great, but it seems to me that anyone who settles down with a person just because the sex is great is missing the point of partnership.

Maybe my reactions to B&B point out why I am one fan content with the presentation of Han and Leia's romance in the Saga. Just enough high emotion there to make their relationship believable, but mostly it is a presentation of two personalities that are coming together. Since I have no trouble whatsoever believing that Han or Leia are capable of sexual activity, I don't need to see them together that way and would rather have story time spent convincing me that as people they could stand to be together for any real length of time. In this context, Luke's visually-based infatuation with Leia is a good comparison for the relationship, highlighting the differences between complimentary attraction and the attraction of a person-as-object of dream/lust/ideals fulfillment.

As for Vincent's origin, Susan and I have no trouble whatsoever with the idea that Vincent is a displaced alien; the subject has made for many pizza and beer stories out there, that's for sure!

Sarah Cohen: Right on with the effects of terms, or lack thereof, for same-sex relationships on those relationships. Many the time I have wished I could simply say "my wife" in casual conversation with strangers rather than having to go through the whole rigamarole of "Susan, with whom I live". Also, people understand, "Boy, I'm in a crappy mood 'cause I had a fight with my wife" differently (and more sympathetically) than "Boy, I'm in a crappy mood because I had a fight with my roommate." There is just a whole different set of assumptions made about a person whose commitment to a relationship is socially recognized. You can pay all the lip service you want to the notion that at least you know you're committed, but recognition of that social contract, and the attendant maturity granted that status, is damn handy at times. Being married is being married, no matter your spouse's gender. I really believe that a lot of the common wisdom about the difficulties of understanding/living with the opposite sex is merely a red herring, a familiar overlay for the truth that anyone you live with in a married state of commitment is always a stranger, always the other with habits you can't comprehend and attitudes that sometimes seem to come from Mars. We can only work to understand each other--and the difference of sex is one difference, but only one. Which is one of the points B&B (see above) is making so successfully, IMO.

As for the conflicting reports on gay behavior of friends, it's best to keep in mind that there are various attitudes toward "living the gay life" and simply having a lover of the same sex does not necessarily mean you follow any particular life style. Some people mean "gay" to imply a commitment-free, sexually-diverse experience and those folks often find fannish slash literature hysterically funny, ridiculous and unrealistic; others have no problem with conventional attitudes toward commitment and monogamy. I have known gay men who gave readings of fannish slash lit with attendant commentary, mostly derisive and full of explanations of why what he just read was hogwash and impossible; I also know one half of a committed couple that loved the romantic aspects of the stories since "you don't usually find that in men's literature" (this was a few years ago, before the current spate of novels, and I do have to admit that his husband, who was about 10 years younger, thought the stories pretty silly). Anywho, the reason for all this discourse is to suggest that the experiences reported by Tim and Mary and everyone else who has commented on the subject are equally correct; there simply is no one "gay" relationship against which all can be judged, just as there are no two heterosexual relationships that are the same. By the by, Susan and I are a conventional couple, monogamously together 10 years this fall, which has to be some kind of record--not for a gay couple, but for two highly-opinionated writers of totally diverse styles!

Carolyn Golledge: Hi, I missed seeing you, too. Why don't you fly through Seattle one day on a trip here and back again?

As Tim has noted, I enjoy esoteric reading (Really, Tim! HERO WITH A THOUSAND FACES has been a part of SW fandom literature since 1981. Lots of fans have at least skimmed through it [and I've done little more than that myself for all that I've read most of Campbell's other works], which is a fairly rational way of tacking that book, actually). Anywho, here's womething that reminded me of Yoda's "life creates it" explanation of the Force.

In response to a question on various scientific controversies regarding the difference between mind and brain, Kenneth R. Pelletier (asst. clinical professor, University of California School of Medicine in San Francisco, and director of the California Health and Medicine Foundation) speaks about three hypotheses put forward by Roger Sperry, 1983 Nobel Prize winner in medicine (Sperry is a psychologist who formulated the original hypotheses about the split brain).

"One [hypothesis] is that at a certain embroynic level of development there is a property that arises out of the critical mass of brain cells that is consciousness; it is the rudimentary form--undifferentiated, not anything that we could call fully developed consciousness; but this consciousness now emerges out of this critical mass of cells. This is akin to the concept of critical mass in physics, chemistry, or biology. Secondly, this critical mass then begins to exert a 'superordinate' influence over the further differentiation and development of this biological mass. So it then exerts, in Sperry's words, 'a

superordinate downward influence' ... it will literally govern how this mass then develops into what we call the human brain. The third [hypothesis], which is even more fascinating, is that once this superordinate mind or property of consciousness has emerged, it is at that point irreducible ... to the fundamental material, biological tissues from which it arose."

From A NEW AGE: PROBLEMS AND POTENTIAL, an interview with Kenneth R. Pelletier (listed as author); ISBN; 0-931191-02-5; Robert Briggs Assoc., Mill Valley, CA.

That's all for now!

P.S. How's this for a LoC motto: "Be attentive, be intelligent, be responsible, be loving, and, if necessary, change." -- B. Lonergan, METHOD IN THEOLOGY

Tidbits

Deborah L. Kittle
11521 Idlewood Rd.
Silver Spring, MD 20906

October 24, 1988

Can't believe November is right around the corner. Time has been flying by at hyperspace speed and leaving me behind.

Ming: I also agree that Han has the Force. In Mary Jean Holmes' mythos, I think she's given Han just the right touch in his use of the Force.

325! Wow! I counted mine recently and only have 130 (95% or so SW). Would you consider opening up your own SWzine Lending Library?

Two Toys R Us near me have SW toys, some in pretty good condition (I've seen some boxes that have been crushed) and at a fairly reduced price. I picked up a Chewbacca Bandolier Strap for $1.50. The only big ship I'm missing is the shuttle Tydirium (though I have the model for it).

I like your fantasy concerning the great writing talents of Carolyn Golledge and Patricia D'Orazio. Hint! Hint!

I'm a Han Fan Addict to the bottom of my Corellian heart!

Roseann: Yes, I keep hearing that SW fandom is dying. Then I see that a few new zines are being created and read the pages of SE and know we're all still alive and kicking.

Marti: I've also received the Down's Collector's Showcase. They have some beautiful pieces I'd give my right arm for (my left is too important). Perhaps after I get my last plate I can start saving for them as well as MediaWest. I hope to get myself together and go in the next year or two.

I went to see WILLOW the weekend after it opened. I really enjoyed it. When I went to that theater and the movie started, I never really thought about SW at all. I didn't compare any of the characters or anything. It stands on its own beautifully.

I'll try and get to the DRAGONLANCE books. They've got a few new ones I picked up but Anne McCaffrey just published the newest in her series and I've dropped everything to start that.

Matthew: I've bought the role playing game, all the books and campaign packs plus the box of figures. I'd love to play but no time and lack of people to do it with prevent me. The source book is an excellent reference manual, packed with info.

Excellent point on Ben's saber display and Vader's. We did need to see what it could do.

Tasha: Going broke trying to buy up all the old zines I missed (prior to 1984) as well.

Agree that Palpatine was "arrogant and blind to a possibility of failure". He was so sure that Vader was his completely. When DV came to stand next to P, he probably felt that he had won. P was unable to see that Anakin would respond to his son's pleas, figuring Anakin was probably destroyed when DV came forward. Much like a split personality, Anakin had been buried so deep that it took his son to help him find the light.

You did a good job, Tasha. Hope to see more of you in SE.

Maggie: Loved that poem by David Small.

Sarah: Like your ideas re: the Emperor and his "lack" of training. I tend to agree with you on the face under the mask. Definitely not that.

Sally: I like the view of Chewie as Han's guardian angel, pulling him out of the danger his impulsiveness might get him into. I've sort of always thought of Chewie that way.

Catherine: I was hoping to go to Star Tours again this year since I made a vow but unfortunately my work schedule won't allow it. Mornings, I'm filling in for a girl who quit as well as doing my evening and weekend duties. The weeks have been close to 70 hours (free time? What's that??!), so thanks, Cheree, for extending the deadline or this one would not have seen print. Now that a new girl has started who has lots of experience (thank the Force), I may soon be back to a normal 40 hours.

My favorite poster is also Endor, but all are extremely well done.

On to a few tidbits... Did anyone see Joseph Campbell on PBS a few months ago with Bill Moyers? I watched all 7 episodes and recorded them either on video or audio cassettes (depending on if I had the TV). An excellent interview.

I went to my first Creation Con (my third attendance at a con ever) in Arlington, VA, on 8/14/88. Dave Prowse was one of the guests. Slightly disappointed in that he didn't talk a whole lot about the SW trilogy. The other guest was John deLancie, "Q" from ST:TNG. He was good. I've been a fan of his since he was on my soap opera DAYS OF OUR LIVES. I had a good time. They had a Boba Fett doll there for $120.00. Unbelievable.

I did learn that IJ3 was 50% in the can as of then (yeah!). ST#5 was going to revolve around Spock with Bill Shatner directing. Last but certainly not least was that SW Chapter III was to be filmed first and starting soon (I'm not holding my breath) followed by II and I, not in the 1,2,3 order.

Anyone start to collect the SW coins? I've got the first three in silver (gold is slightly out of my reach). They are really well done.

There were some other things I wanted to comment on (I'm surprised at the length of this letter as it is), but as this is the first Sunday I've had free in two months or

so, other duties call (such as cleaning my room and sleep).

Til next time, Think Snow! May the Force be With You!

SW is Alive!

Sarah Cohen
Box 4395 Yale Station
New Haven, CT 06520

October 28, 1988

No matter how much time you give me, I still write things at the last possible moment. I don't know why; I could have written this letter in August or September, when I wasn't so very busy. Now I'm into midterm season, and added to that is the fact that I am yet again working props on a show. Only this time it's college, so there are more things to get. All of which are supposed to be ready tomorrow. HAH!

Hi, everybody! How are you all? I'm all right, except that it's getting to be time for some primal screaming therapy.

I was sorry to hear about your loss of your cousin, Cheree, and I hope that you're feeling a little better. Also, I hope Katy's better. I would assume that she is, by now.

Anyway... A lot of people have been talking a lot about the "death" of SW fandom, and I'd like to add my own two cents in. SW fandom isn't dead. It may be hibernating or something, but it isn't dead. The movies have become part of modern culture. Most of the people in my age group, at least, can quote whole scenes from them at the drop of a hat. (I was seven in 1977.) Also, two buildings put up in the early eighties by a freeway south of San Francisco, one of which was big, black and massive and the other small and white, were nicknamed (of course!) Darth Vader and Luke Skywalker by commuters. Really. Not everyone writes or reads fanzine stories, but a lot of people are perfectly willing to talk about the same sort of questions we discuss in SE, if you catch them in the right mood. I think that a lot of fen have a tendency to be a little paranoid (I know I am!) about the rest of the world, and although sometimes our paranoia is justified, a lot of the time non-fen can be pretty supportive. The rest of the world isn't going to suddenly lose interest in SW, even if no more movies are ever made; it's part of American culture, at least. Even George Lucas couldn't kill off SW at this point. We may lose interest in SW, for whatever reason (and that would be a shame!), but even so, SW wouldn't disappear. And I don't think that we're all going to lose interest, either. When we start to feel really isolated, perhaps we should remember that almost everyone's a SW fan of some sort. They just may not be quite as devoted as we are.

I thought Bev Clark's article was very interesting and her conclusions were quite plausible. But I've never been quite sure about Anakin/Vader's "split personality". (And then Barbara Gardner introduced me to Carol Hines-Stroede's stories. My life hasn't been the same since!) Aside from that, I am utterly in awe of the amount of serious thinking that must have gone into that essay.

November 7, 1988

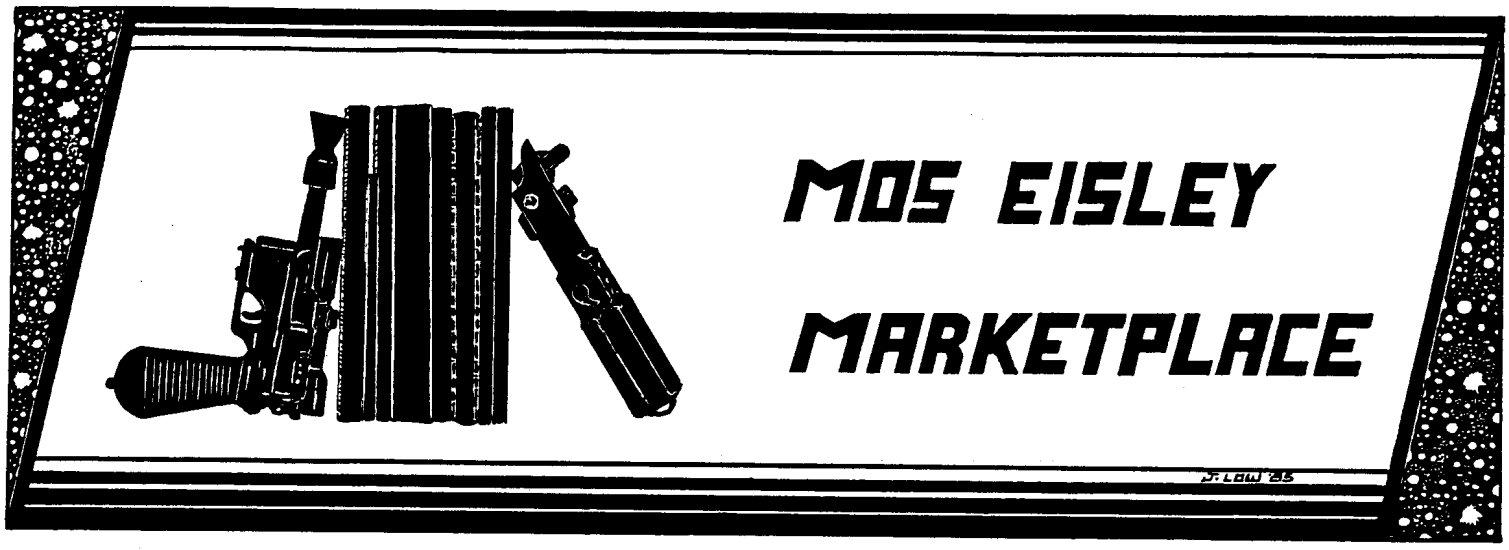
Well, I'm really late now! I do have an excuse, though: on the 29th I started working 14 hours a day on the show, while still trying to keep up with my classes. So this is going to be very short. It was great to meet those of you that I did meet at MediaWest, and I can't wait until next year.

I do need to say "welcome" to Tasha Mohr. "Welcome!" (No, I'm not really coherent right now, but that's to be expected, considering that this is my first "night off" (no rehearsal or performance) in a LONG time.) All these people who keep talking about the death of SW are too pessimistic!

And I nearly died laughing while I read Tim Blaes' cross-universe story ideas! They should come with a warning on them or something!

Anyway, I really do have to go and do all my (ugh) homework that I didn't do last week because I wasn't getting home until four in the morning...

Until next time, Force be with you.



NOW IN PORT

ALLIANCE -- The Star Wars Fan Association of Italy, is planning to put out a special issue, ALLIANCE: REBEL REPORT #I, featuring also an advertisement section. Those of you who are interested in advertising American SW zines and clubs in Italian SW fandom should send flyers to: ALLIANCE, c/o Gian Paolo Gasperi, Viale Gramsci 232, 41100 Modena, Italy. Deadline for ALLIANCE: REBEL REPORT #I is March 1, 1989.

A NEW CHALLENGE--21 years after ROTJ, Luke gets a pair of half-Corellian princes to train as Jedi Knights, and a former Imp governor has designs on Alliance territory--and Princess Leia. 228 pp. art by Dunster, Hawks, Wells, St. John. $12.50 fc. REVENGE OF THE SITH--20 years post-ANC, Luke is faced with the most important work in all the thousand generations of the Jedi--work that may claim his life. 200 pp.; art by River, Wells. $14.00 fc. Both Fan-Q nominee novels by Ellen Randolph. Checks payable to Melanie Rawn. Full Court Press, 15820 Ocean Avenue, Whitter, CA 90604.

A TREMOR IN THE FORCE #3 features material by Carolyn Golledge, Martie Benedict, Marcia Brin, T. S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers, both old and new. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox, Jenni, Nancy Stasulis, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. $17.50 fc. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

A TREMOR IN THE FORCE #4--Back at last! Featuring fiction by Carolyn Golledge, Marcia Brin, Maggie Nowakowska, Judith Tyler, Ruth Radecki, Kate Birkel, Melanie Guttierrez, James Booth, Kerry Nash, Matthew Whitney, Irina Ozernoy and more! Art by Wanda Lybarger, Dianne Smith, Dani, Rebecca Carey, Jim Markle, Melanie Guttierrez, Catherine Churko and others. $17.50 fc. These are going FAST! Nearly 2/3rds of the print run is already gone and the zine won't be reprinted! Don't delay--get yours now! Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

BETTER IDEA ZINE -- ATTENTION HARRISON FORD FANS!!! Are you looking for a different zine devoted exclusively to Mr. Ford? Well, look no further--BetterIdeaZine is the answer. Not just a newszine, not just a fiction zine, but combination of the best of both, BIZ comes to you quarterly (3 times in 1987--May, Sept. and Dec.). Averaging 80 pages, it's chock full of news of the doings of your favorite actor, as well as reader comments, poetry, fiction, artwork and lots of other goodies. Don't be left out. Join the other Ford fans throughout the US and around the world in keeping up with Jones (and Allie and -?-). Rates: $5/issue Special Fourth Class, $6/issue First Class/ $7/issue overseas airmail. Check or money order payable to: Cynthia L. Smith, 31 Lincoln Avenue, Lansdale, PA 19446. Or send SASE for more information. Being a Ford fan is a better idea!

BLAKE'S DOUBLES (all B7): A brand new B7 zine consisting of two long stories published back to back. The first issue contains: "Out of the Night" by Annita Smith, a 5th season story focusing on Avon, Vila and Blake, and "The Flotsam Chronicles" by Valerie Dickinson & Phyllis Milby, a 5th season story focusing on Tarrant and Vila. Art by Virgil, Rosenthal and others. $10.00 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS--(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky--with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to turn over their treasure to him. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nussman, Jacqueline Taero, Patricia D'Orazio, Sarah Macht-Dewitt and others. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Jim Markle and Barbara Frances-Simon. Note--some material is slightly on the adult side.

$15.00 first class. Make checks payable to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

DATAZINE--Datazine contains the most up-to-date information you need to know: fanzine listings, reviews, news, features, LoCs, and more. Datazine is a great value. Even with the rising printing and postal charges, Datazine is still only $1.67 per issue. You deserve to know what is happening in the world of fanzines and you can trust Datazine to let you know! What are you waiting for? $6.00 for 3 issues, $10.00 for six issues, or best value $15.00 for nine issues. DATAZINE, c/o Steven and KathE Walker, PO Box 24937, Denver, CO 80222.

FIELD STUDIES II. Features "A Day in the Life" by L. R. Virgil. Let's put it this way...the attempted rape by five co-eds, the subsequent faculty hearing and his summary dismissal from Marshall College was the high point of Indy's day! "Pact With the Devil" by T. S. Weddell. Indy's Jewish colleague has managed to escape from Nazi Germany, but his wife and children are being held there. The price for their release? Indy must retrieve a priceless sacred object for Hitler. "The Crystal Skull" by Cheree Cargill. Indy had only dreamed of ever seeing this incredible artifact, but other parties were determined to have it as well. And everyone overlooked the fact that the skull had a mind of its own. More adventures by Patricia D'Orazio, Ann Wortham, and Jeannie Webster. Poetry by Martie Benedict and Beth Lentz. Art by Wanda Lybarger, Martynn, Suzy Sansom, Cheree Cargill and Laura Virgil. LESS THAN A DOZEN COPIES LEFT! Special clearance price--$5.00 first class! Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

FLIP OF A COIN, the fanzine featuring selections based on all characters portrayed by Harrison Ford throughout his career, is accepting submissions of fiction, poetry,cartoons, art, etc., for future issues. Issue #12 is now available. Over 300 pages of exciting adventures with many of Harrison Ford's memorable characters. SASE for flyer on current issue to FLIP OF A COIN, c/o Paula Truelove and Jenny McAdams, Editors, 502 McKeithan St., Apt. 4A, Tallahassee, FL 32304.

HIBERNATION SICKNESS. A new bi-monthly newsletter. Each issue is 16-20 pages filled with fanfic, art, poetry, cartoons, etc. Contributions deadline for October issue is September 1st. $10.00 for 6 issues in USA, $14.00 overseas. Sample issue $2.00. Lisa Thomas, 7606 Lady St., North Charleston, SC 29418.

JUST DESERTS #1. All RAT PATROL zine. Contents include stories by Bartlett, Bryson, Carr, Farnsworth, Knights and others. Art by Dani, Virgil, and Otten. Contains a SW crossover and an Indiana Jones crossover as well. $10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. JD#2 is out of print.

LAST STAND AT THE EDGE OF THE WORLD is once more available as a xerox reprint. Still has a color cover and GBC binding. A BLAKE'S 7 5th season in five parts. Written by Ann Wortham and Leah Rosenthal with art by Dani, Rosenthal, Karen River and Deb Walsh. Winner of the 1988 Zen Award for Best B7 Novel. $18.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK I (all BLAKE'S 7): Book I of this ongoing 5th series which originally appeared in SOUTHERN SEVEN #1 has been reprinted along with brand new, never before published material. New cover by Rosenthal. $10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK II (all B7). Book II of this 5th series which was originally issued as part of SOUTHERN SEVEN #2 is now available in its own reprint edition. Cover by Rosenthal. $8.00 FC. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LONGBOW #2--a fan publication based on HTV/Goldcrest's Robin of Sherwood is now available. Featuring stories, songs, poetry, vignettes and an historical perspective from the quills of L. A. Carr, Cindy Fairbanks, Jeanine Hennig, Janice Lamel, Violet Nordstrom, Betty Press, Sue Rutherford, Carol Shorn, Sandy Williams, Tammy Wojtko and the wicked humor of Lynne Taylor. With tapestries embroidered by Laura Virgil, Jim Markle, Sue Rutherford, and others. Print run is limited, so order now! Price per copy is; $15.00 (in person), $18.00 first class mail inside the US and Canada), and $20.00 (Overseas with International Money Order ONLY, Please!). All checks and money orders made payable to: Sue Rutherford, Celtic Hart Press, 2611 Rockbrook Drive, Plano, TX 75074.

ON A CLEAR DAY YOU CAN SEE DAGOBAH. Issues 2 and 3 are still available. Issue #1 is presently sold out. Issue #4 is still accepting submissions for short stories, poetry, cartoons, and art. Also accepting stories, art, poetry, etc. for issue #5 due out next year. SASE for prices and info. Melea Fisher, 1030 Dallas Dr. #532, Denton, TX 75206.

PRESSURE POINT-- the new PRESSURE POINT, the B7 newsletter, is now a quarterly letterzine...bringing readers a fresh, expanded format with lively discussions of every aspect of the B7 universe, plus zine reviews, listings, con reports and articles. Catch the premiere of the new, improved PRESSURE POINT in January 1989, by sending $9.00 ($16.00 overseas) to Patricia Nussman, 6020 Westchester Park Dr. #T-2, College Park, MD 20740.

SANCTUARY--The Odd Life and Bizarre Times of Luke Skywalker by Ellen Randolph. Art by Lybarger,

Landon, Siegrist, Stasulis, Martynn, Faddis, Kluge, River, Afton, Holmes, Churko, Fisher and Fisher. 250 pp. Tiny print run; order now. $22.50 in person, $25.00 first class. Checks payable to Melanie Rawn. Full Court Press, 15820 Ocean Avenue, Whitter, CA 90604.

SOUTHERN COMFORT 4.75 (all B7). SOUTHERN LIGHTS SPECIALS are now called SOUTHERN COMFORT. This issue is all slash, all A/V again, back by popular demand. Stories by Carnall, R. L. Parker, Paula (a sequel to "The Bondstone"), Kessler, Tenaya, Catocala, and others. Gorgeous full color cover of Vila. $16.00 Book Rate, Insured. Make checks to Ann Wortham, 1402 Allison Aven., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 2.5 (all BLAKE'S 7). This adult B7 zine is available again in a reprint edition. Both straight and slash stories. $7.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.5 (all BLAKE'S 7). This adult B7 zine is also available again in a reprint edition. Both straight and slash stories. $9.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.75 (all-BLAKE'S 7) Only a few copies left of the latest print run. All slash this time and all A/V. Should I print up more? $9.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4 (multi-media) is now available but going fast. Universes featured include B7, WIZARDS 7 WARRIORS, REMINGTON STEELE, SCARECROW & MRS. KING, SIMON & SIMON, MIAMI VICE and more. All the usual contributors. Color cover by Laura Virgil (Avon & Vila). $19.00 Book Rate, Insured. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4.5 (all-BLAKE'S 7) is yet another SPECIAL ISSUE. This one focuses on all the different characters with both straight and slash material. $14.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #1 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#1 except HELLHOUND, BOOK I, which can be obtained separately. $18.00 Book Rate, Insured. Correspondence without a SASE will not be answered. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #2 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#2 except HELLHOUND, BOOK II, which is available separately. $20.000, Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #3 (all B7). Available in August, 1988. Contains work by Snyder & McGhin, Rosenthal, Virgil, Green, Grundfest, River, Knights and many, many others. A big issue, as usual. Full color cover. $19.00 Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

STAR QUEST--It's finally here, the newest addition to the family of SW zines. There is fiction from some of fandom's favorites: "Descending Darkness" by Marti Schuller; "A Day in the Life of Han Solo", "People of the Light", "As Gentle as Silence" by Carolyn Golledge; "Partners" by Cheree Cargill; "Strings" by Maggie Nowakowska; "Guess Who'd Jedi Now?" by Samia Martz; "Revelations and Secrets" by Karen Ripley; "Sexual Politics" by Patricia D'Orazio; "Alone in the Desert" by Matthew Whitney; "A Question of Intentions" by Lynda Vandiver; "The Longest Night" by Susan Zahn; "Ruled by Duty" by Sandi Jones; poetry by Ronda Henderson and Veronica Wilson; and Jeanine Hennig's swan song to SW fandom. Artwork by Nora Dennis, Cheree Cargill, Ronee, Dani, Jean Kluge, Maggie Nowakowska, Catherine Churko, and Sandi. The covers are in full color done by Scott Rosema and Dianne Smith. 220 pp. perfect bound. $17.00 plus $2.50 postage ($7.00 for overseas). Send check or M.O. made out to Sandi Jones to: STARQUEST, Sandi Jones, 637 Dana Court, Naperville, IL 60540.

THE WOOKIEE COMMODE #1: The zine that started it all! Still some copies available. Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by River. $12.50 first class mail, $10.00 in person. THE WOOKIEE COMMODE #2. Winner of the 1986 Fan Q Award for Best SW Zine! Still some copies available. Fiction, articles and poetry by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others. Something to Offend Absolutely Everyone! Perfect bound. $13.50 in person; $14.50 book rate; $17.00 first class mail. THE WOOKIEE COMMODE #3: Winner of the 1987 Fan Q Award for Best SW zine is sold out. Thank you--and sorry! We are accepting SASEs for a possible reprint of this issue; it would take a minimum of 100 to reprint it, however; and it may not be available for the same price as the original copies. THE WOOKIEE COMMODE #4 is also sold out. Thank you for your support. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #5 -- Featuring fiction by Carolyn Golledge, Carol Moffat, Madalena Mumford, L. A. Carr, Mary St. Cyr, Carrie Keeler, Christine

Haire, Ruth Radecki, Marti Schuller, Samia Martz, Karen Ripley and others. Art by Wanda Lybarger, Melea Fisher, Dianne Smith, Jean Kluge, Dani, Cheryl Mandus, Rebecca Carey, Catherine Churko, and others. Also additional art, poetry, stuff & nonsense, and 1987 Wookiee Commode Consumer's Guide to SW zines by Sharon Saye. We have a color cover, inside and out, sure to quicken the pulse of any SW fans--and the ability to raise Luke fans from the dead! Only a few copies left! $17.00 in person, $20.00 first class, $18.50 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UP BUBBLE--A new Voyage to the Bottom of the Sea letterzine. Now soliciting letters for first issue. Tentative debut date May 1988. SASE to Kathy Agel, 51 W. 2nd St., Bayonne, NJ 07002.

COMING SOON TO A GALAXY NEAR YOU

A NEW HOPE #2. "Destiny's Choice" by Mary St. Cyr, "The Joining" by Cindy Bayne, "Termination" by Barbara Drake, "Star-Crossed" by Su Fine, "Jedi Training" by Laura Bolling. Other stories and poetry by Lisa Papp, Laura Michaels, Lucy Carr, Ronda Henderson, Marcia Brin, Ellen Morris, and Chuck Coates. Color cover by Jean Kluge. Approx. 240 pp. Winter printing planned. Will sell copies before May 1989, but will debut at MediaWestCon '89 if all plans go well. SASE for cost and information to Night Owl Press, Laura E. Bolling, 836 W. 35th St., Baltimore, MD 21211.

A TREMOR IN THE FORCE #5. Now open for submissions. Material already accepted includes the second part of "Conspiracy of Kommnor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Melanie Guttierrez and Lorrie Cherry, and shorter stories by Sandi Jones, Marti Schuller and Martha Wells. Artists already lined up include Wanda Lybarger, Dianne Smith, Melanie Guttierrez and Steven Fox. Due out next summer. SASE for info. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BELOW THE SURFACE is a new Voyage to the Bottom of the Sea fiction zine. We're looking for writers and artists. First issue due out in November 1988. Come on, you Voyage fans, I know you're out there! SASE for info to Kathryn Agel, 51 W. 2nd St., Bayonne, NJ 07002.

BLAKE'S DOUBLES #2 (all B7). This issue will contain BOOK IV of THE LOG OF THE HELLHOUND by Katrina Larkin (yes, her name changed) and Suzanne McGhin, and HALF-LIFE by Jamie Ritchey and Dee Beetem. Art by Virgil, Rosenthal, Buffaloe, Feyrer, and Lovett. $5.00 and long SASE to reserve. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

BLAKE'S DOUBLES #3 (all B7). Open for submissions of novella length or longer. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS #2. We are looking for material featuring all of Harrison Ford's characters. We already have a WITNESS story by Marcia Brin, an Indy story by Cheree Cargill, Indy and Han poetry by Susan Zahn, a Tommy story by Carolyn Golledge, and a Han story by Cypher. Hopefully due in the spring 1989. Come on, Ford fans! Join in the fun! If interested in contributing, SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

LONGBOW--a fan publication based on HTV/Goldcrest's Robin of Sherwood. Now accepting submissions for future issues. LONGBOW 3--deadline for written work is October 31, 1988, artwork November 30, 1988. Tentatively due out January 1989. Already have several long story submissions for LB3, but need vignettes, poetry, other short pieces, and artwork. We welcome work on both Loxley and Huntingdon, as well as all the characters of the series--the Good and the Evil (yes, even the Sheriff and Gisbourne will be gladly considered). LONGBOW 4 and possible future issues are presently open for all types and lengths of submissions. For information on guidelines and availability, or to place a $5.00 deposit on LONGBOW 3, send SASE to Celtic Hart Press, c/o S. Rutherford and S. Williams, 2611 Rockbrook Drive, Plano, TX 75074. All checks and money orders made payable to Sue Rutherford.

PROBABILITY SQUARE, a BLAKE'S 7 zine from Gambit Press, is currently in the works. Contributors so far include--Ann Wortham, Julie Kramer, Michele Rosenberg, Dani Lane, Sheila Paulson, Jean Graham, Suzi Lovett, Leah Rosenthal, Theresa Buffaloe, Leigh Arnold and Laura Virgil. The zine will be approximately 250 pp long (reduced type), with a limited run of 200 copies. To reserve a copy, send $5.00 and legal sized SASE to Laura Virgil, Gambit Press, 2207 Gaylord Drive, Dallas, TX 75227. Correspondence without a SASE will not be answered.

REMOTE CONTROL is a new media-based zine looking for contributors of fiction, filks, poetry and art from the world of television. Scheduled to debut in time for MediaWest*Con 1989. SASE for guidelines to: Kathy Agel, 57 West 2nd St., Bayonne, NJ 07002.

SOUTHERN COMFORT 5.5 (all B7): This issue already contains quite a number of B/A stories, a few A/V and this time around, quite a few straight stories focusing on various characters. Submissions are still open. Planned for sometime this winter. SASE if interested. $5.00 + business sized SASE to reserved. Planned for sometime over the winter.

Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN SEVEN 4 (all B7) is planned to debut sometime before GAMBIT. Stories by Carr & Hall, Paulson, Gerstner, Terrell, Mulvey, Hoffman, Sharpe, Virgil, Hintze, and many others. Art by Dani, Lovett, Virgil, and more. Color cover by Rosenthal. $5.00 + business sized SASE to reserve. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN SEVEN 5 (all B7) is planned for the winter. Stories by Paulson, Hintze, Green, Nussman & Taero, Morris & Morris, Janet Walker, Mulvey, Gerstner, Knights, Lorrah, Lantry, Hotaling, and many others. Art by Lovett, Gerstner, Virgil, Rosenthal, Landry, Molnar, Buffaloe, Hotaling and more. $5.00 + business sized SASE to reserve. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. I will consider submissions for future issues.

THE WOOKIEE COMMODE #6 is under construction! We have stories by Carolyn Golledge, Sue Zahn, Samia Martz, Marti Schuller, Carol Moffat, Madalena Mumford, Karen Ripely, L. A. Carr, Catriona Campbell, Becky Copy & Renee Scheiber, and others; Sharon Saye's Guide to 1987 SW Zines; some of the most stunning art in SW fandom; and some covers that are...well right up there with what you've come to expect from the Commode! (And do I really need to say more??) We are projecting an early 1989 publishing date; SASE for final notification and price. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

OTHER WORLDS

BUTTONS. Made to order with your picture, so each is a one-of-a-kind item. Keychains and other items are also available. Some photo buttons in stock: subjects include Harrison Ford, ST, SW. For information on these and other collectibles, please send SASE to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

DISPURSAL SALE of SW/ST/Media zines. Most are out of print and many classics are included. SASE for list to: Kathy Agel, 51 West 2nd St., Bayonne, NJ 07002.

IF YOU LIKE HARRISON FORD, you'll love playing "Cliff Hangers", the trivia game which covers Harrison's career from the beginning through MOSQUITO COAST. Over 600 questions in 23 categories will test your knowledge of Harrison's characters and a supplement on FRANTIC will be available in the spring. Please send $12.95 ppd or SASE for further information to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

STAR WARS AND FORD ZINES for sale. Including FLIP OF A COIN 3, 4/5 & 6, SKYWALKER 6, DOCKING BAY 5, TIMEWARP 6/7, FACETS and more. Will sell to best offer. All but SKY 6 available from a US address. No overseas postage! Carolyn Golledge, 6 Burrawang St., Ettalong 2257, NSW, Australia.

ZINE SALE: SW, Harrison Ford and some mixed. Must sell due to lack of space and lack of funds. Many out-of-print. For information, send SASE to Janice Lamel, 6517 West Medalist Circle, Plano, TX 75023.

ZINE (and other) sale: From the obscure and out-of-print to the mundane and recent. Lots of SW zines, some from other fandoms, plus SW mugs, glasses, and other obscure items currently cluttering my closet. SASE for list to: Pat Nussman, 6020 Westchester Park Dr. T-2, College Park, MD 20740.

CHANGE OF ADDRESS

Tasha Mohr
312 Hamilton Avenue
Panama City, FL 32401

Barbara Gardner
222 Bigler Hall
University Park, PA 16802

Mark & Melea Fisher
1030 Dallas Dr. #532
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SOUTHERN ENCLAVE

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